

**Woods and Brick
Buildings**
WITH DETAILS.
PLATES 81 TO 160.



✦ ✦ ✦ ✦ ✦ ✦ ✦ ✦

STORE — FRONT.

G.E. HARNEY, ARCHT.
149 B'WAY, N.Y.

WOODEN AND BRICK BUILDINGS WITH DETAILS,

Published under the Direction of A. J. BICKNELL,

CONTAINING ONE HUNDRED AND SIXTY PLATES

OF

Plans, Elevations, Views, Sections and Details

OF

VILLAS, COTTAGES, FARM HOUSES, COUNTRY SEATS, STREET FRONTS FOR DWELLINGS, STORE FRONTS, BANKS, ATHENEUM, LIBRARY,
TOWN HALL, MASONIC HALL, HOTELS, OPERA HOUSE, COURT HOUSE, SCHOOL HOUSES, CHURCHES, RAILWAY STATIONS,
STABLES AND CARRIAGE HOUSES, OUT BUILDINGS, SUMMER HOUSES, ICE HOUSES, BOAT HOUSE,
GATEWAYS AND FENCES;

INCLUDING A DOUBLE PLATE,

SHOWING A STREET VIEW OF TWELVE DWELLINGS,

AND A VARIETY OF

MISCELLANEOUS EXTERIOR AND INTERIOR DESIGNS AND DETAILS FOR PLASTER,
WOOD, BRICK AND STONE FINISH.

ALSO,

DESCRIPTIVE LETTERPRESS, SPECIFICATIONS, NEW YORK FORM OF CONTRACT, SCHEDULE OF CHARGES ENDORSED BY THE AMERICAN INSTITUTE OF
ARCHITECTS, ETC., ELEVATIONS, PLANS, AND DETAILS TO SCALE.

VOL. II.

" * * * * * He who has laid up no materials can produce no combinations.

"A student unacquainted with the attempts of former adventurers, is always apt to over-rate his own abilities; to mistake the most trifling excursions for discoveries of moment, and every coast new to him, for a new-found country. * * * * *

"Invention is one of the great marks of genius; but if we consult experience, we shall find that it is by being conversant with the inventions of others that we learn to invent; as by reading the thoughts of others we learn to think."—*The Discourses of Sir Joshua Reynolds.*

NEW YORK:

A. J. BICKNELL & CO.

ARCHITECTURAL BOOK PUBLISHERS.

1875.

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ARCHITECTS WHO HAVE CONTRIBUTED TO THIS WORK.

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WITHERS, F. C.	NEW YORK.
WOOD, J. A.	" "
WEIDENMANN, J.	" "



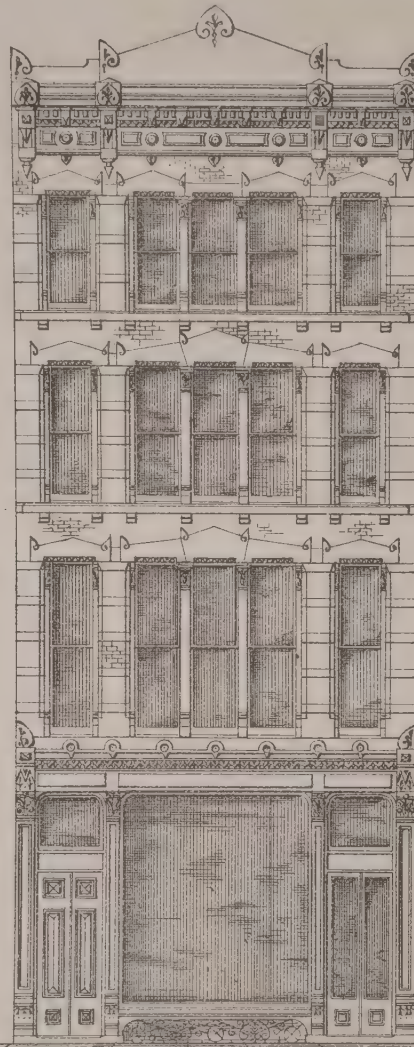
STORE FRONT.

J. A. WOOD.
NEW YORK. ARCHITECT.

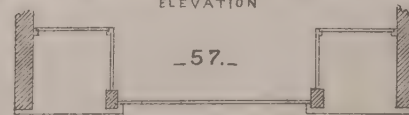


COUNTRY STORE.

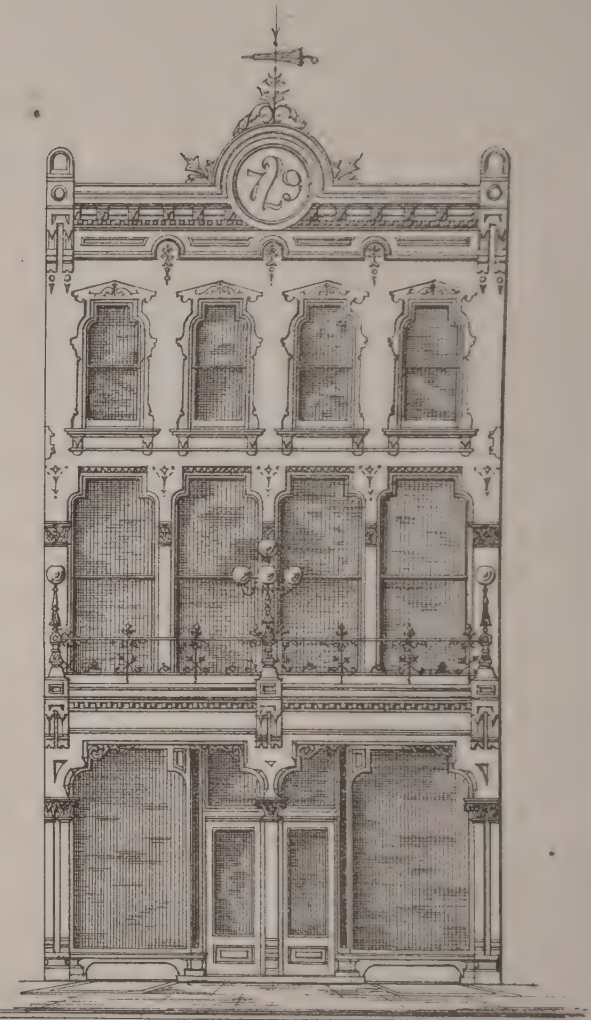
ELEVATION.



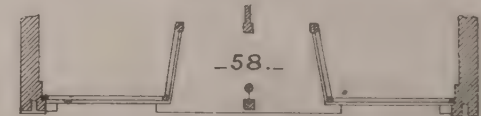
ELEVATION



PLAN.



ELEVATION

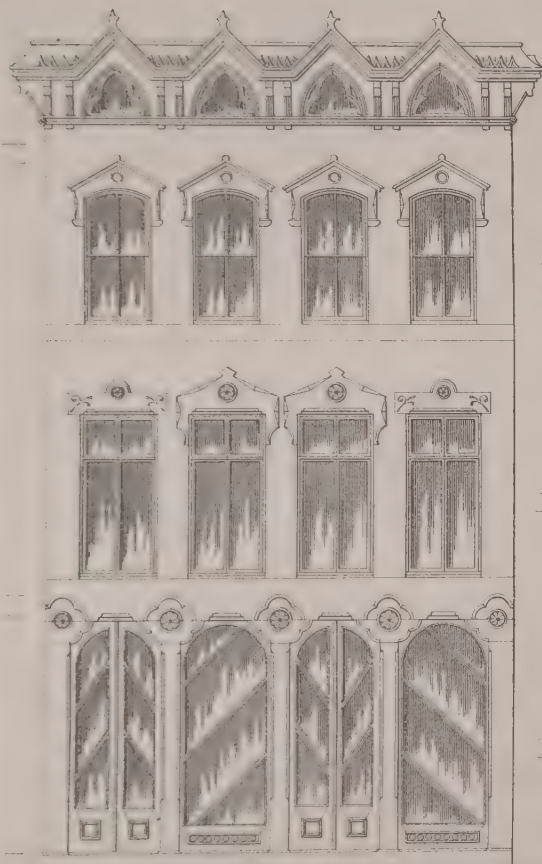


PLAN

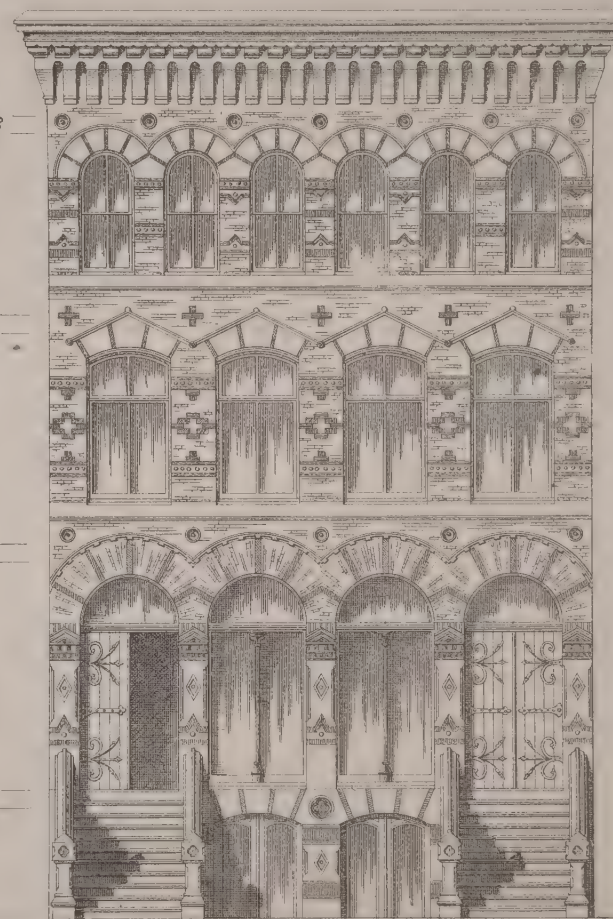
-JOHN DAVIS HATCH -
HATCH, BUCKLEY and SMITH . - NEW YORK - - ARCHITECTS.

0 1 2 3 4 5 6 7 8 - PLAT -
-SCALE OF FEET-

STORE AND BANK FRONTS: $\frac{1}{8}$ " SCALE: W. T. HALLETT ARCHITECT: 111 BOWWAY N.Y.



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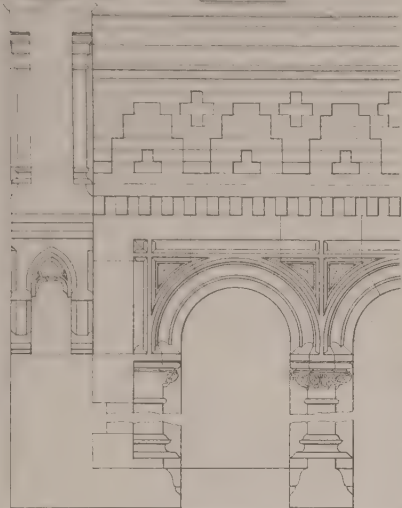
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STORE FRONT

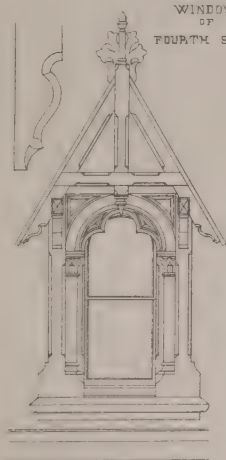
1 INCH SCALE



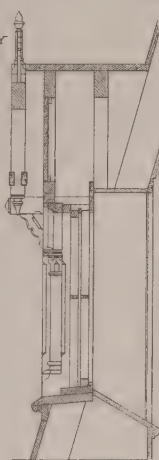
SECOND STORY WINDOWS

CAP
IN
DORMER WINDOWS

WINDOWS
OF
FOURTH STORY



DORMER WINDOW

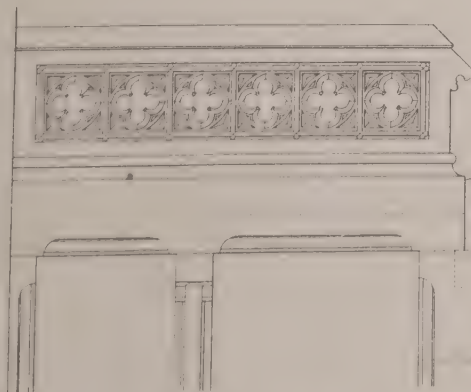
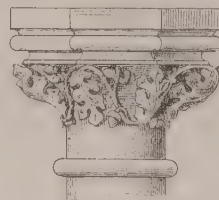


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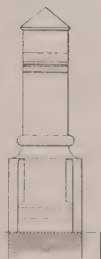


ARCHES OF FIRST STORY

CAP OF FOURTH STORY



SIDE OF STOOP

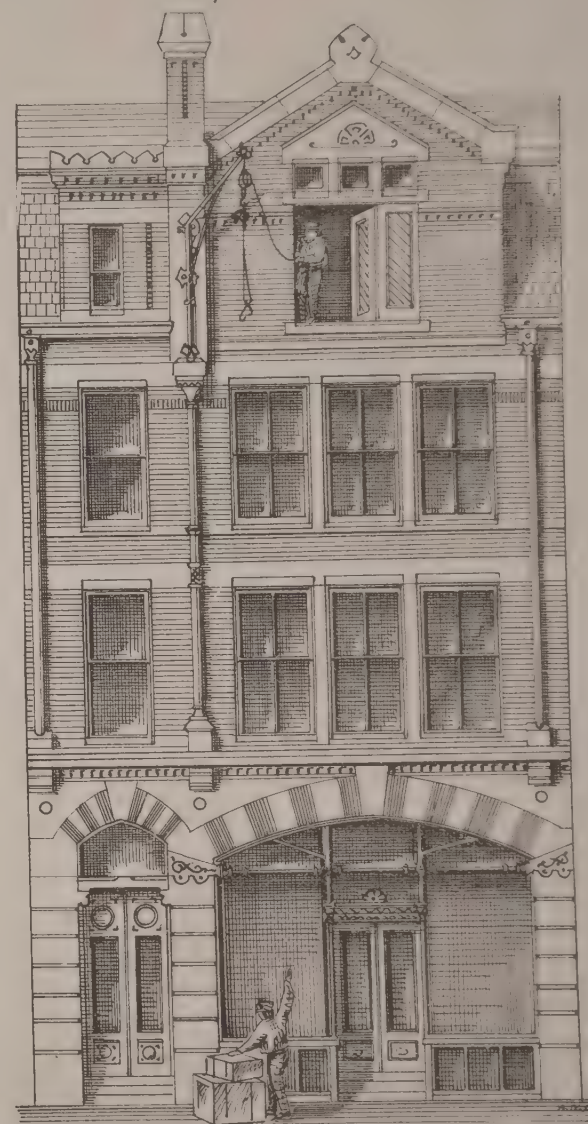
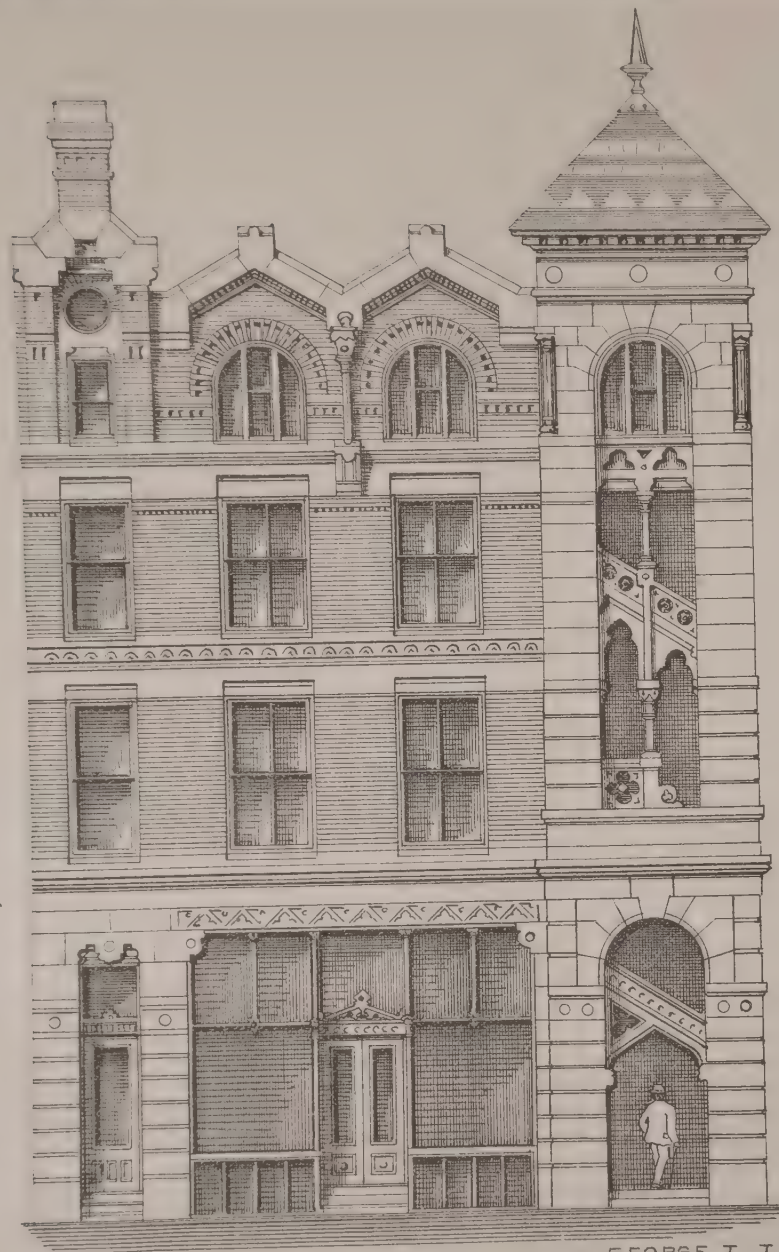


THIRD STORY WINDOW

PLATE 86

Shows designs for two store fronts. Design 64 is arranged with an important and conspicuous flight of stone stairs to the upper stories. This gives picturesqueness to the facades, and gives importance to the upper stories.

Design 65 shows a crane, supported by a long shaft, for the purpose of swinging bales and boxes into the loft. It being assumed that there is no access to it in the rear.



GEORGE T. TILDEN. ARCHITECT.
4 PEMBERTON SQUARE, BOSTON.

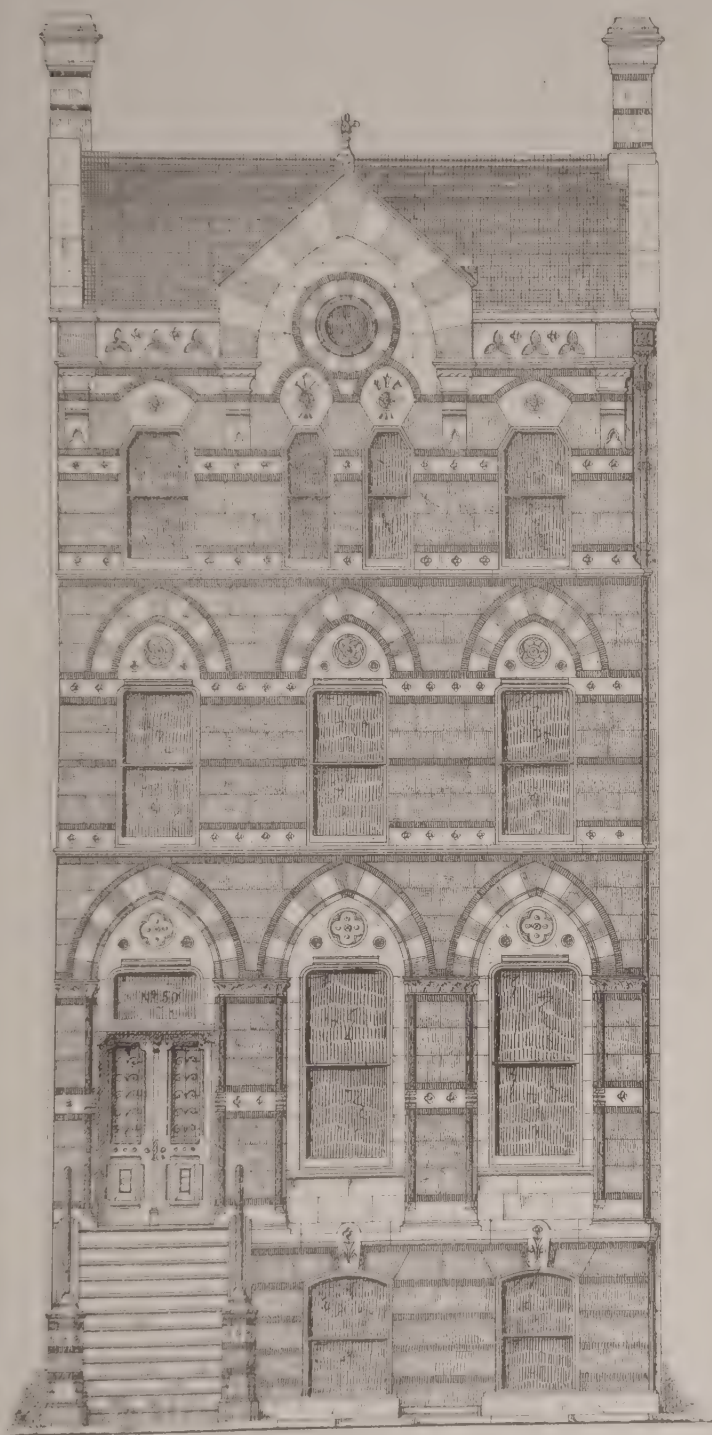
SCALE 1/2 FEET TO THE INCH.

64

65

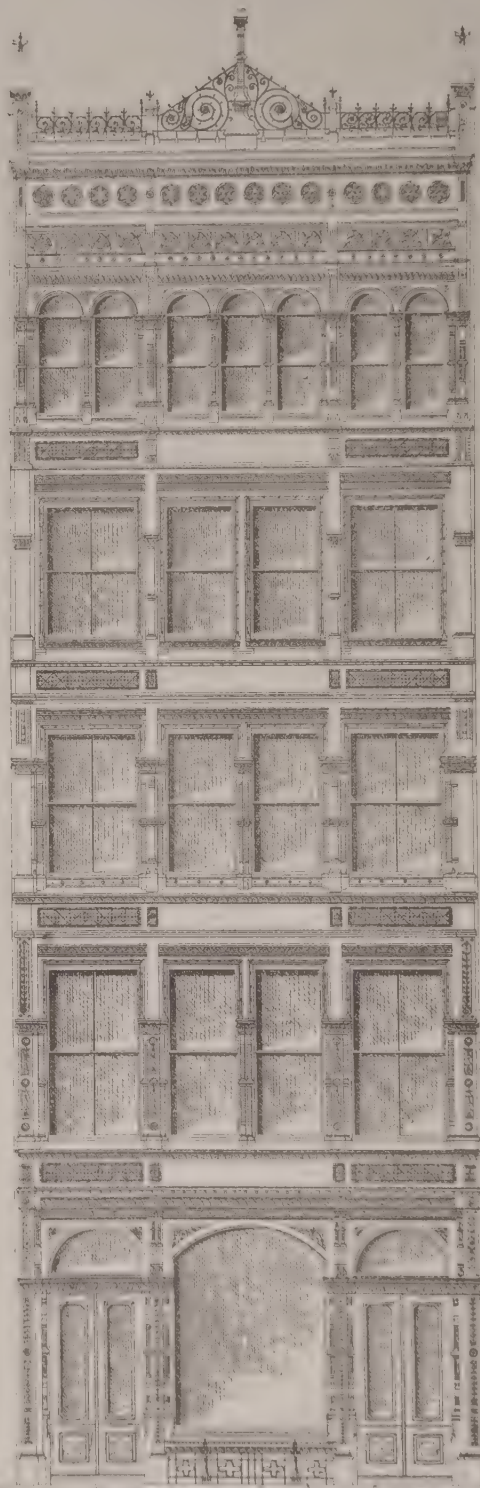
IRON FACADE.

448 BROOME ST. NEW YORK.

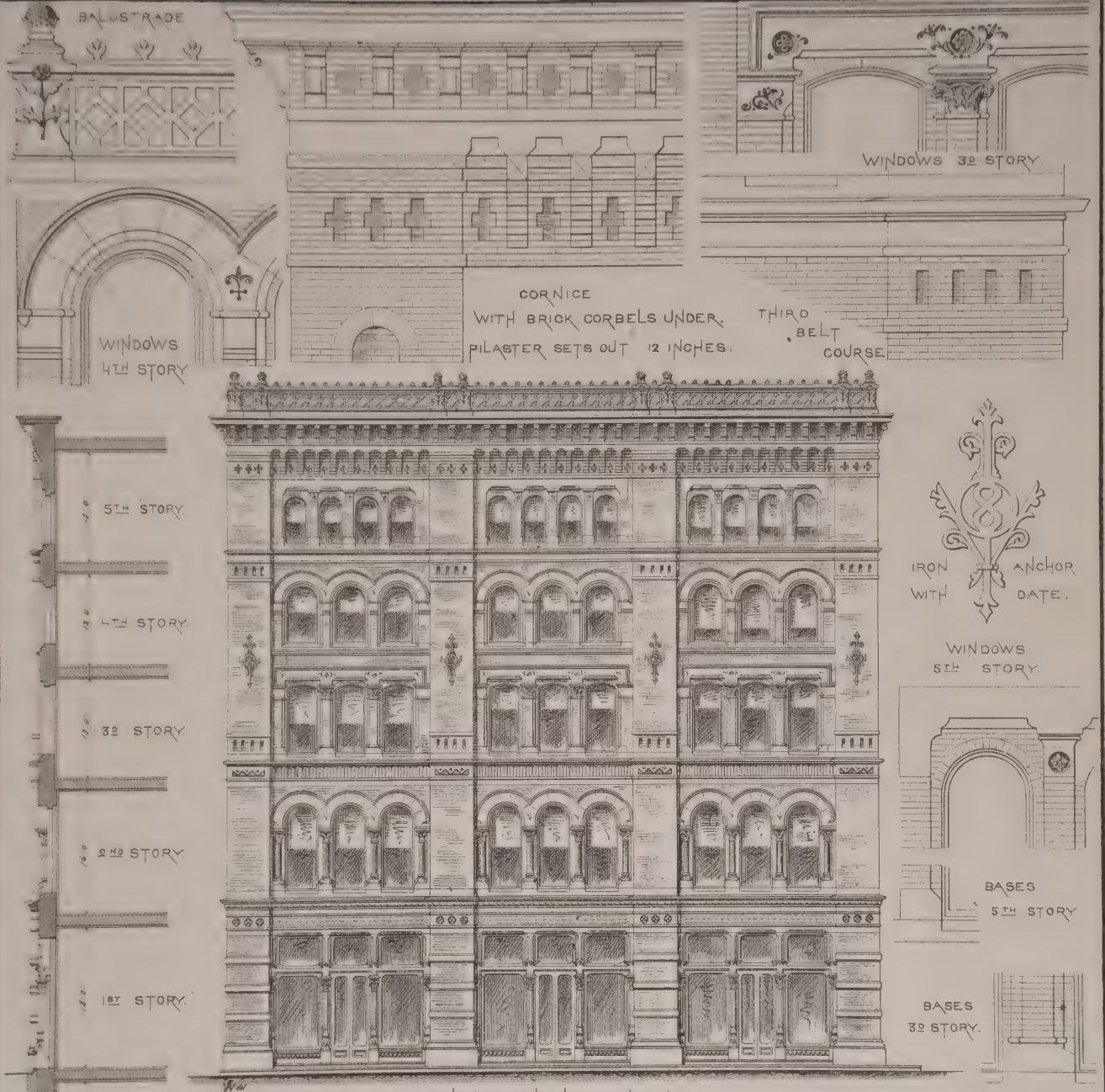


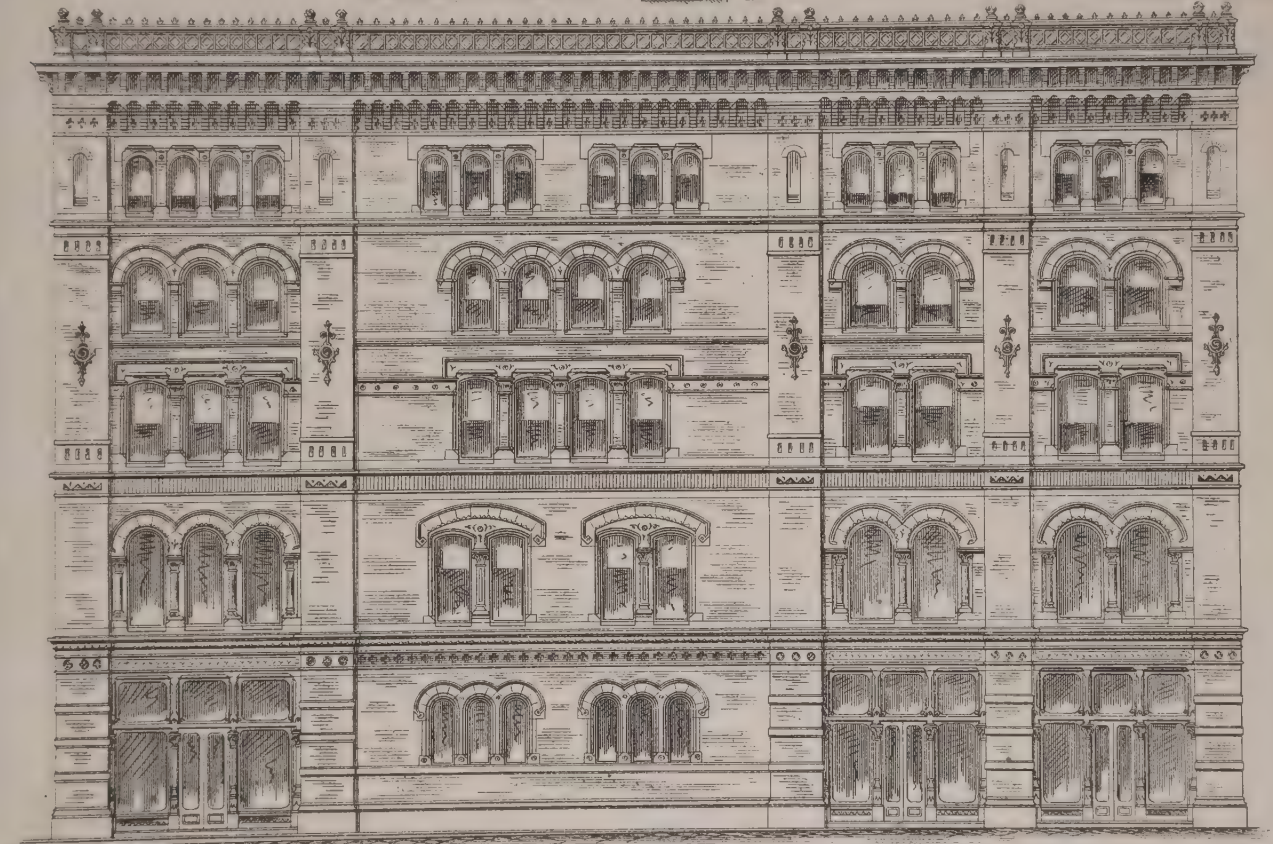
SCALE OF FEET

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F.C. WITHERS ARCHT.
NEW YORK





ELEVATION ON BOND ST.

BUILDING CORNER BROADWAY AND BOND ST. N.Y.

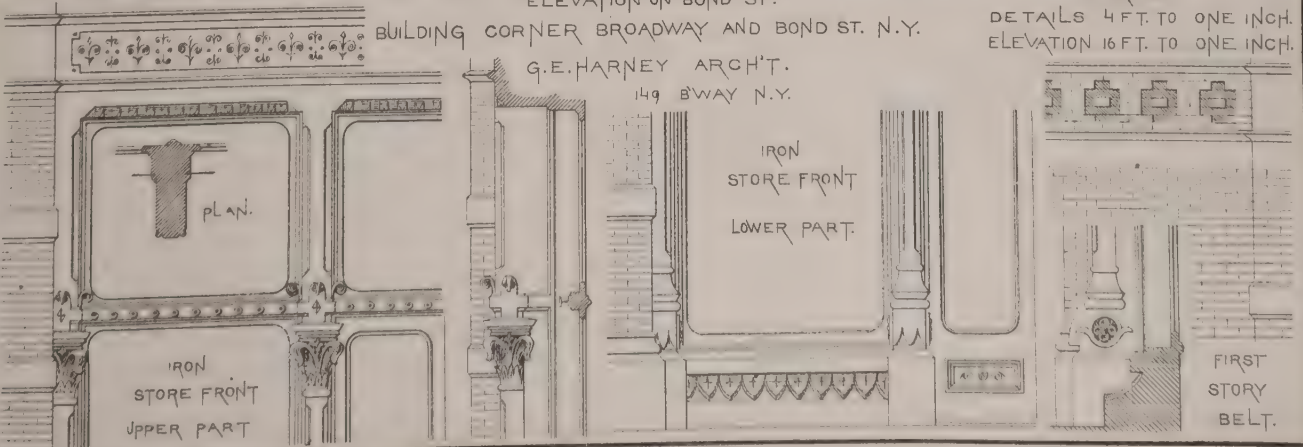
G.E. HARNEY ARCH'T.

149 B'WAY N.Y.

SCALES.

DETAILS 4 FT. TO ONE INCH.

ELEVATION 16 FT. TO ONE INCH.



PLATES 90, 91

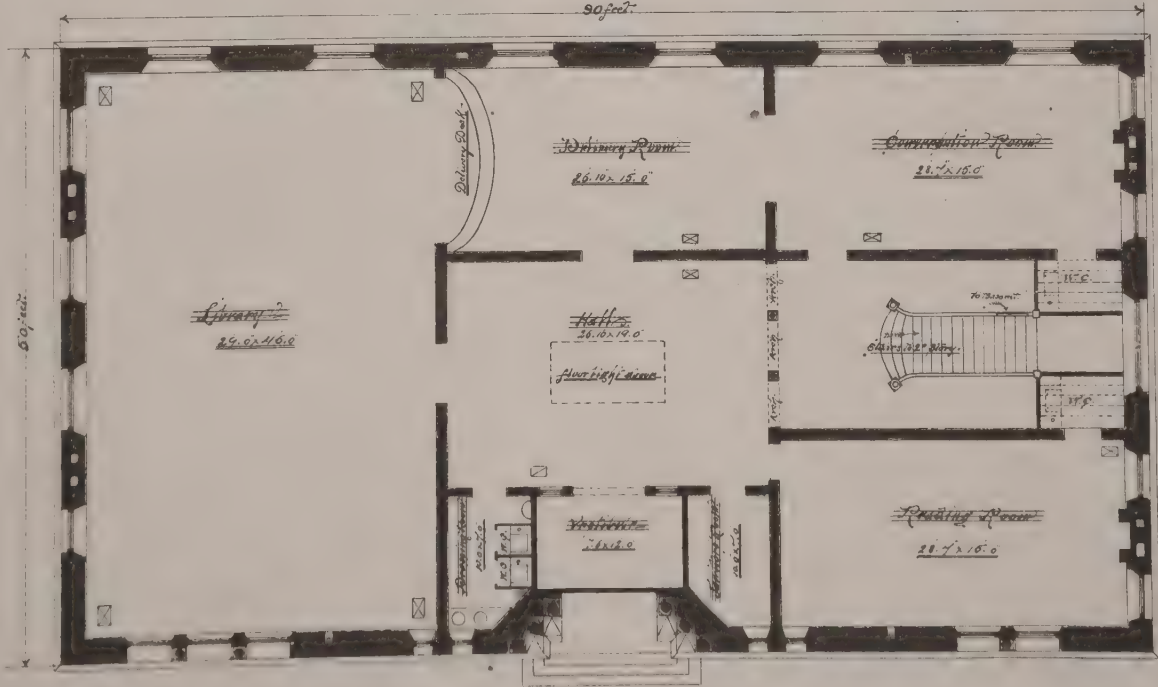
Show the ground plan, front elevation and view of an Atheneum, now being carried out, with slight modifications, at Pittsfield, Mass. The first story contains the library, a room capable of holding from twenty to thirty thousand volumes, conversation and reading rooms, and a large room for the delivery of books. On one side of the entrance is the dressing-room, and on the opposite side the janitor's room. A wide flight of stairs gives access to the second story, which contains a lecture room in the centre of the building seating four hundred people, and at each end rooms for collections and cabinets of curiosities. The basement contains a vault for valuable papers, manuscripts, etc., the heating apparatus, rooms for packing books, a store-room and fuel cellar. Should it be deemed desirable to use the second story as a large lecture hall such a disposition of the space could easily be made; a slight alteration of the roof being the only change required. A hall the size of the whole of the second story would easily accommodate seven hundred people. The exterior of the building is faced with brown stone, left rough on the face, laid up in what is usually known as broken rubble work, with all the trimming of Ohio stone. Polished granite is used for the columns showing on the front.





Front Elevation

90 feet



Ground Plan

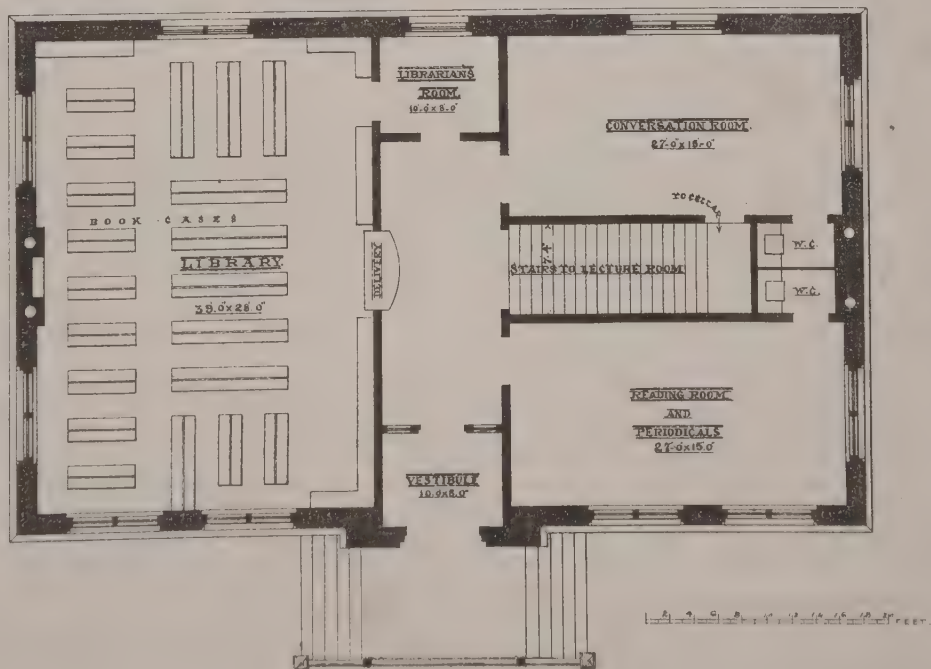
0 5 10 15 20 Feet

W. A. Potter Archt. No. 22 William St. N. Y.

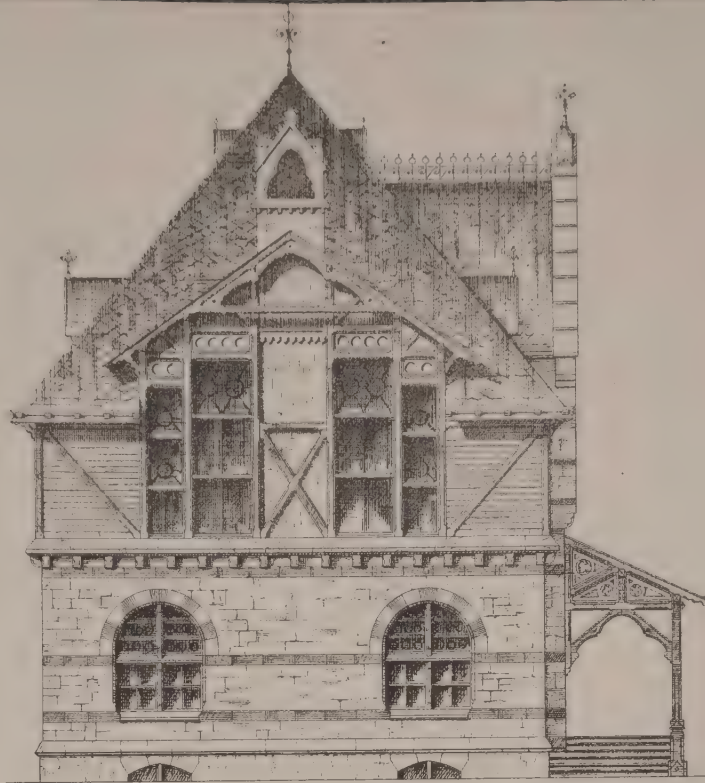
PLATES 92, 93,

Show plan, elevations and view of a village library and lecture hall. The first story contains the library room, private room for the librarian, together with reading and conversation rooms. The capacity of the library is about twelve thousand volumes. A wide stair-case leads to the second story, which is exclusively devoted to the lecture hall, containing seats for five hundred people. The cellar contains the heating apparatus, and rooms for fuel.

The first story is carried up of rough stone, with the trimming stones of a contrasting color, the work being finished to give a rustic character to the building. The second story projects beyond the line of the first story, supported on large stone corbels, and is constructed of wood, in the usual manner of all frame buildings.



W. H. Peller, Architect, No. 32 William St., N.Y.



Side Elevation



Front Elevation

W. A. Potter, Architect, No. 52 William St. N. Y.

1 2 3 4 5 6 7 8 9 10 11 12 FEET

PLATE 94

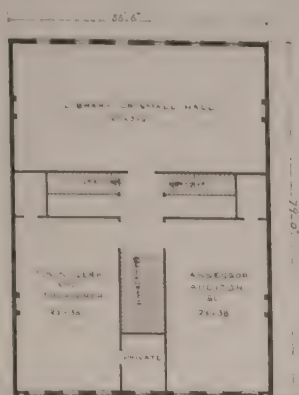
Shows a design for a small town hall, of Italian gothic architecture, a style that Mr. Ruskin so enthusiastically recommends, and which is now being extensively used both in England and in the United States.

The gothic is by far the highest development of architectural art, and, in all probability, will be the style of the immediate future; indeed, it has already taken deep root in our country, in its more perfected forms.

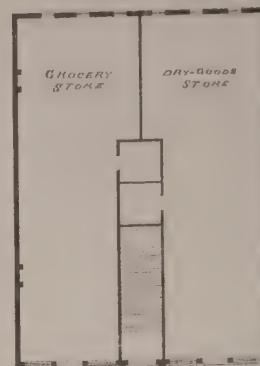
The obstacles which have been and are still necessary to overcome in the successful practice of good gothic architecture, are manifold. Many think and say that the gothic is fit only for churches, and is out of place in a dwelling; but this style, in the hands of a master, is the most beautiful, the most adaptable, in every case, and by far the *most economical*; and they who are the masters of it, and are constantly "working" it, are the fit and proper ones to give their testimony of its merits.

The accommodation this plan proposes can be gathered from the plate, except the hall proper, which covers the entire area of the space in the third story.

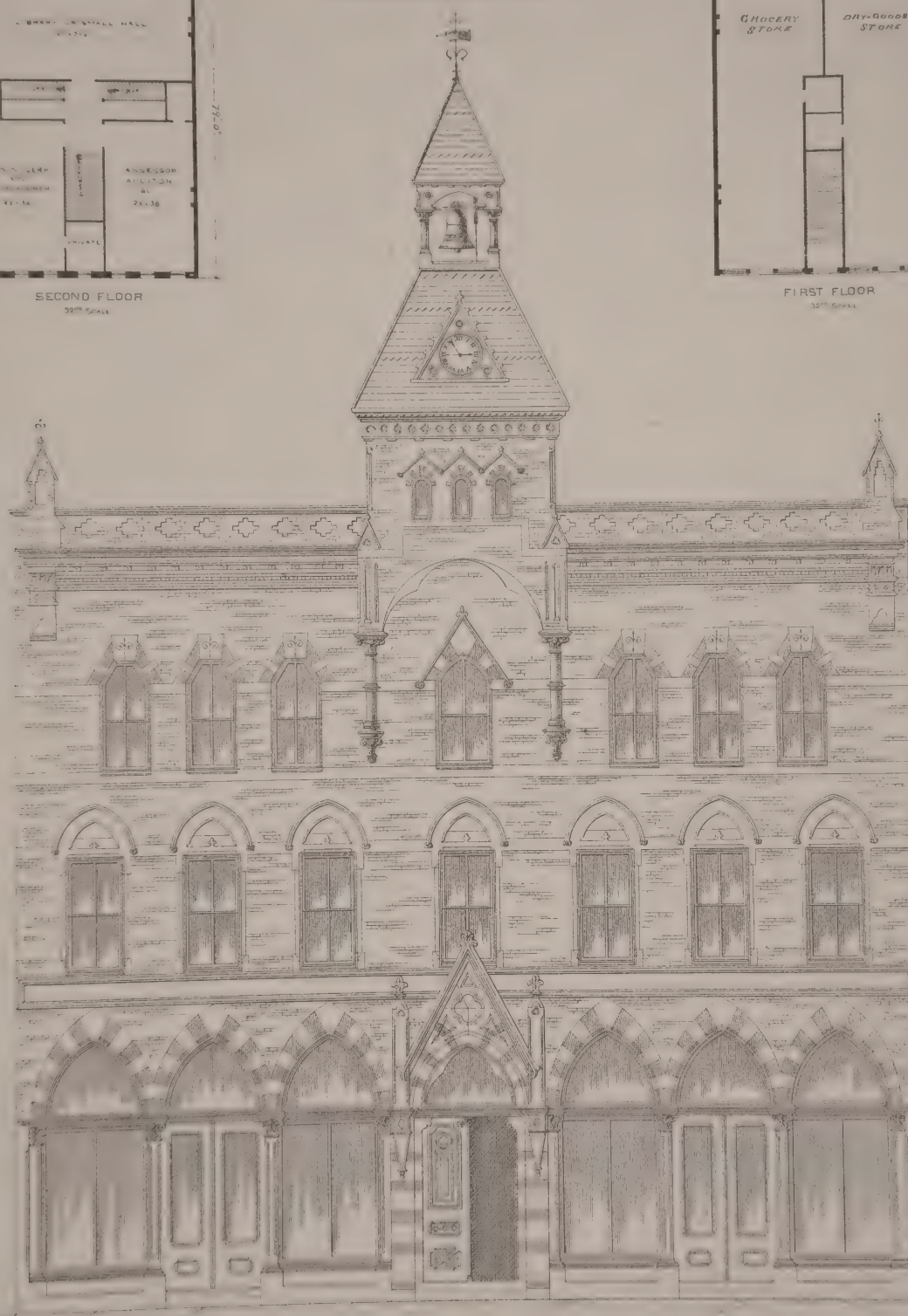
W^M.T. HALLETT,
ARCH'T
111 B'DWAY N.Y..



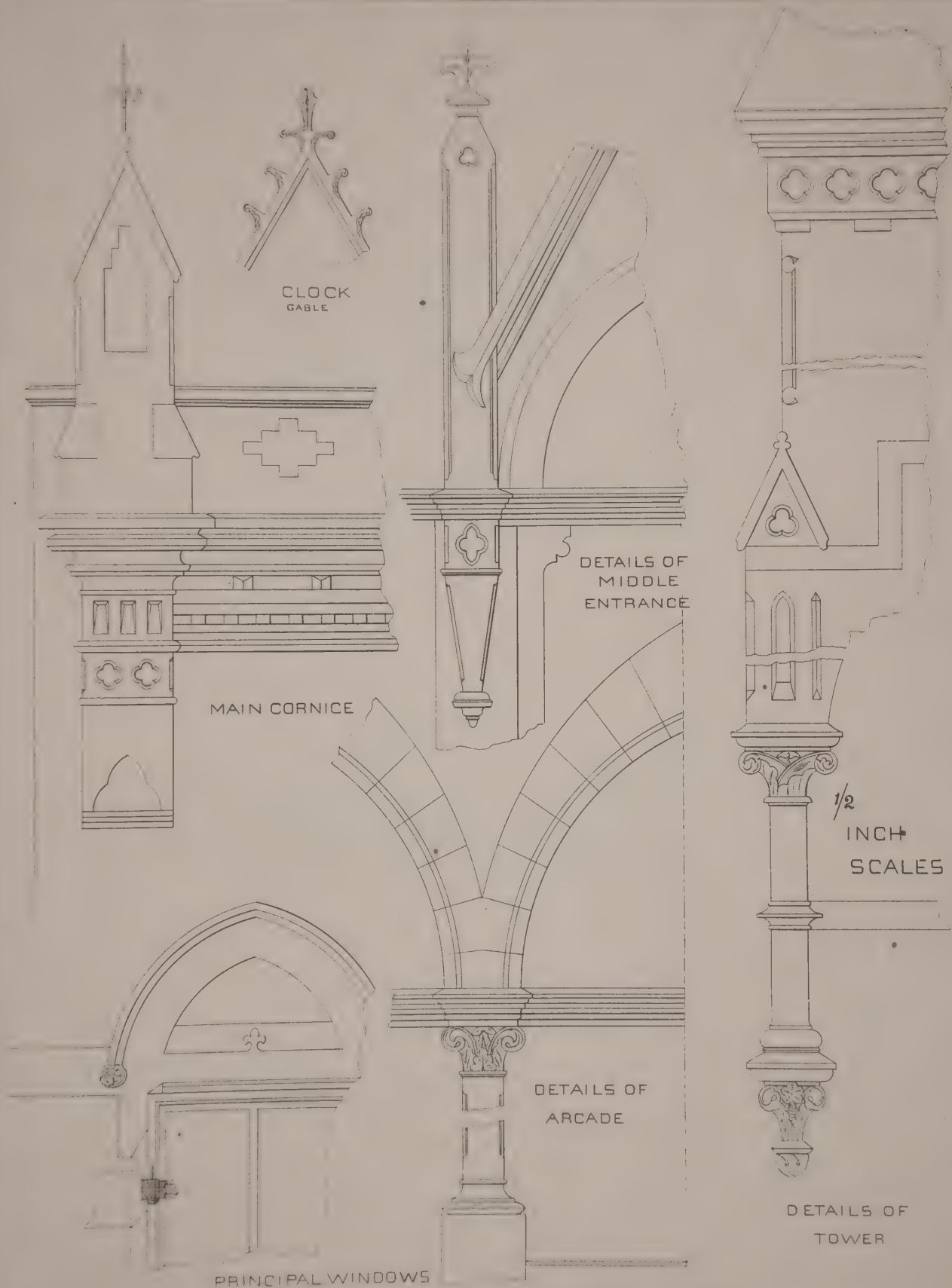
SECOND FLOOR
32ND SCALE

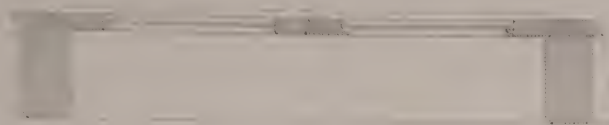


FIRST FLOOR
32ND SCALE



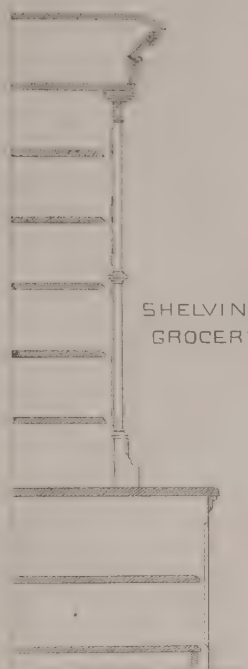
FRONT ELEVATION 8TH SCALE



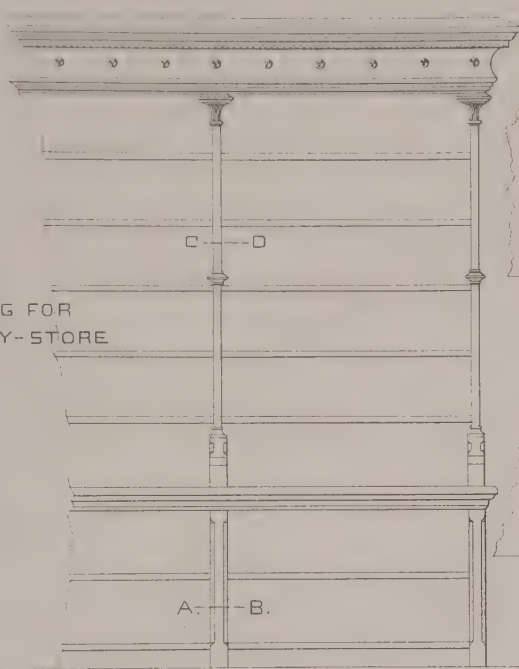


PLAN OF DOOR •

1/2 INCH
SCALES

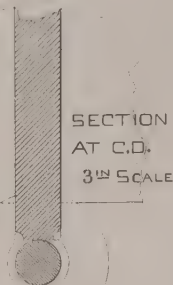


SECTION



FRONT

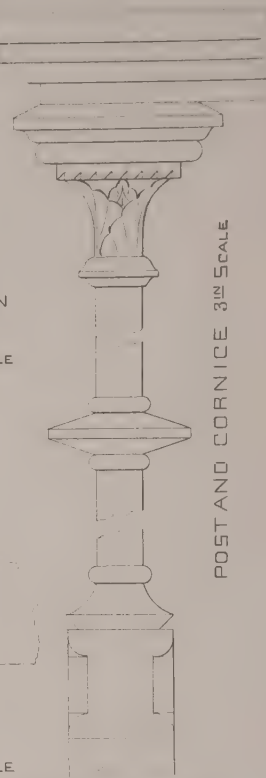
SHELVING FOR
GROCERY-STORE



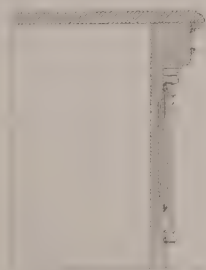
SECTION
AT C.D.
3rd SCALE



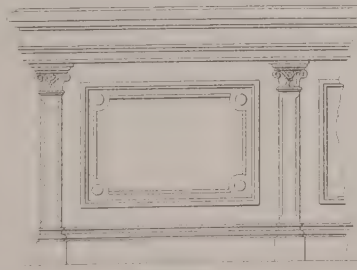
SECTION AT
A.B. 3rd SCALE



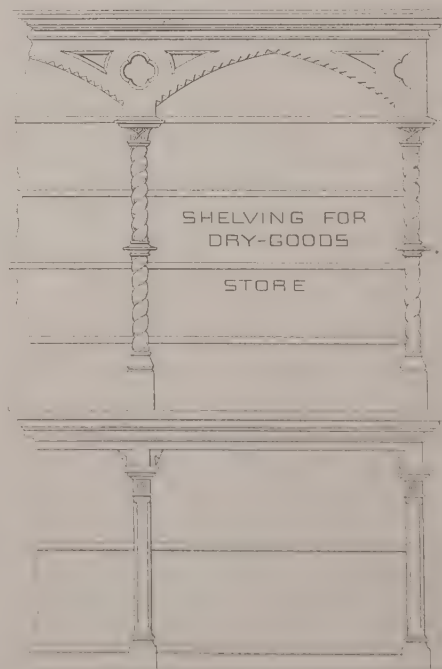
POST AND CORNICE 3rd SCALE



SECTION

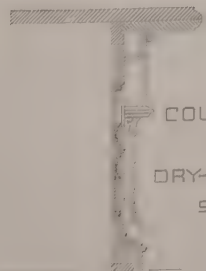


FRONT
COUNTER FOR GROCERY-STORE

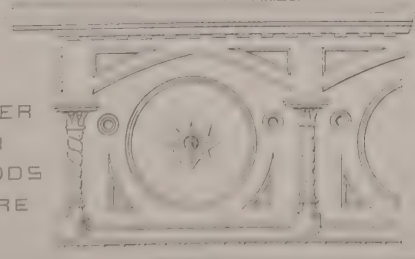


FRONT

SHELVING FOR
DRY-GOODS
STORE

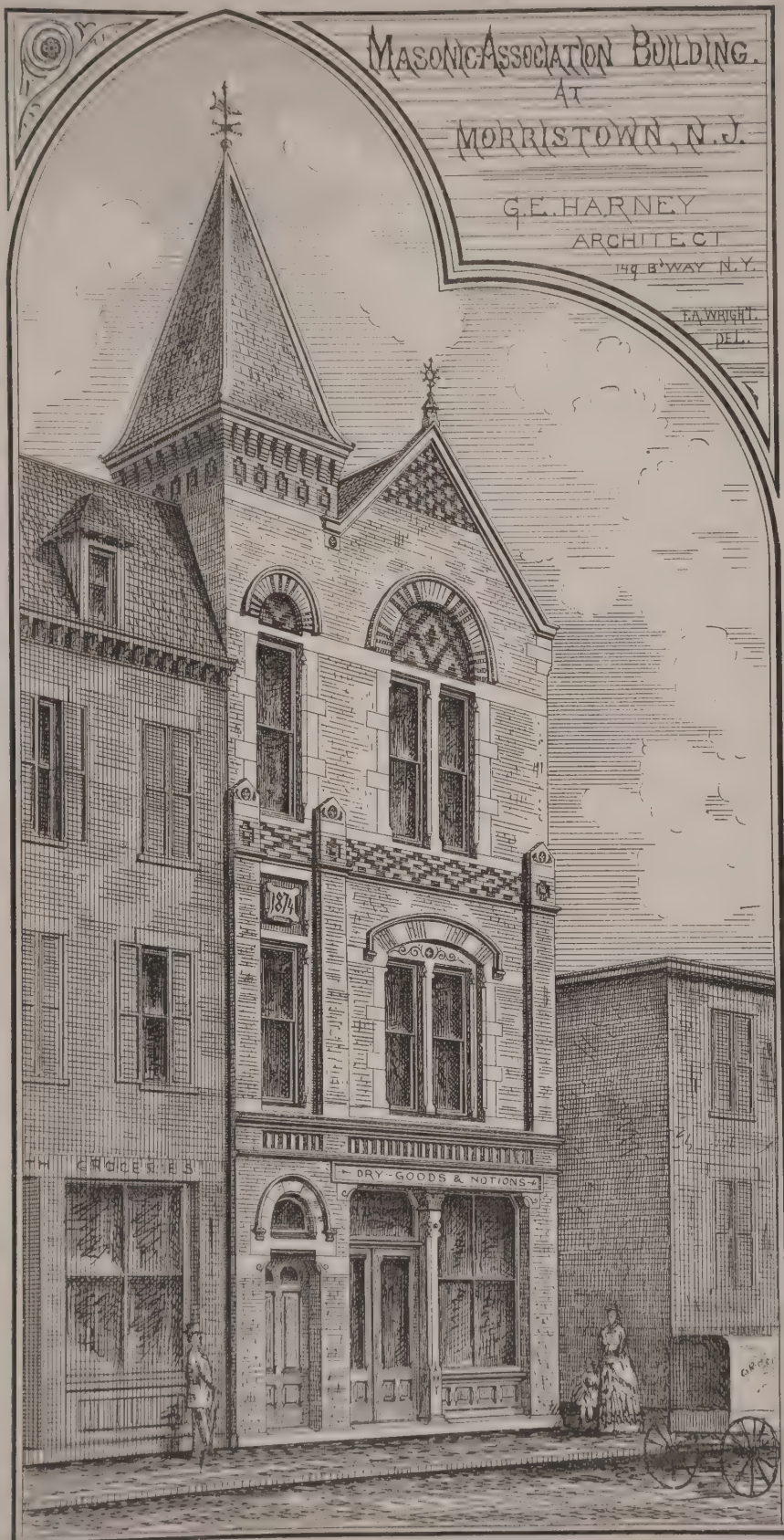


SECTION

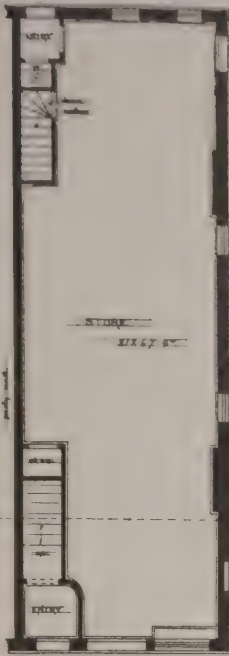


FRONT

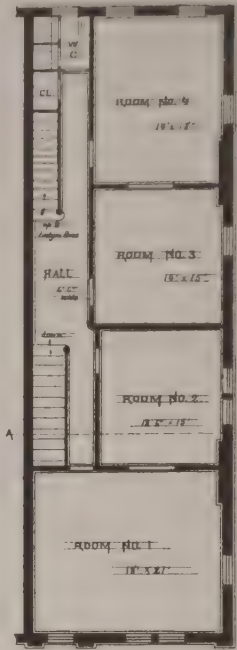
COUNTER
FOR
DRY-GOODS
STORE



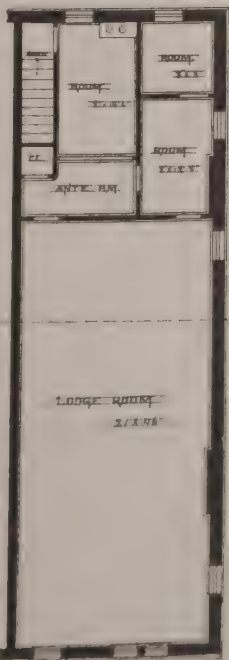
SCALE = PLANS, 16 FT. TO ONE INCH.
ELEVATION, 8 FT. TO ONE INCH.



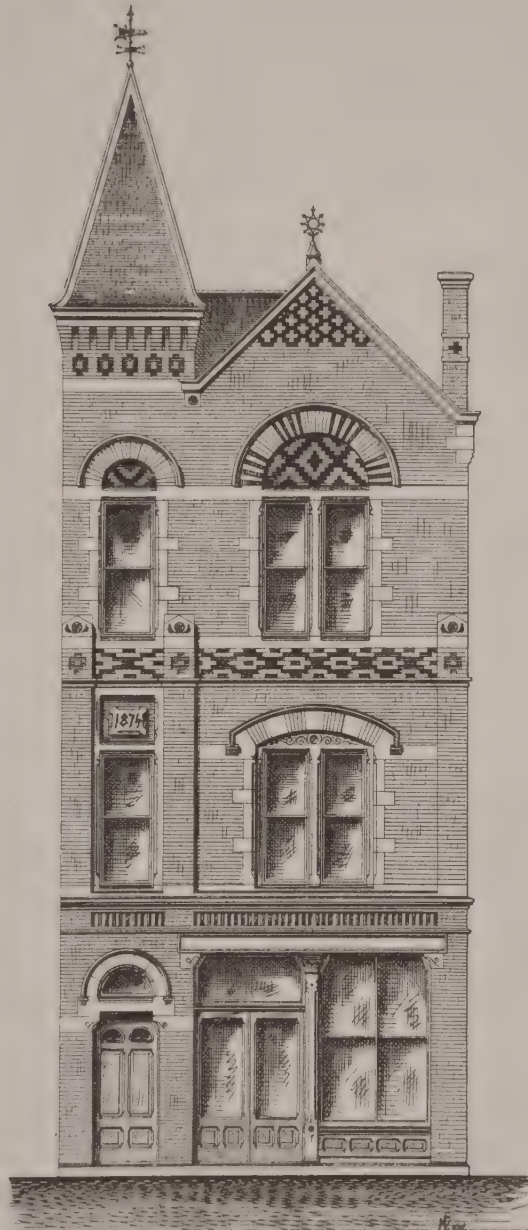
FIRST STORY



SECOND STORY

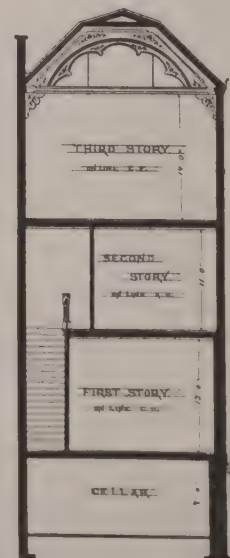


THIRD STORY



FRONT ELEVATION

G. E. HARNEY ARCHITECT
149 BROADWAY N.Y.



CROSS SECTION





FRONT ELEVATION.

- W.C. WATER CLOSETS.
C. COAT ROOM.
A. BACK STAIRS
L. LINEN CLOSET.
B. BATH ROOM.

—SCALES— PLANS 20 FT. TO ONE IN.
ELEVATION 12 FT. TO ONE IN.
DETAILS 4 FT. TO ONE IN.

A COUNTRY HOTEL.

G.E. HARNEY
ARCHITECT
149 BROADWAY N.Y.C.



FIRST FLOOR.



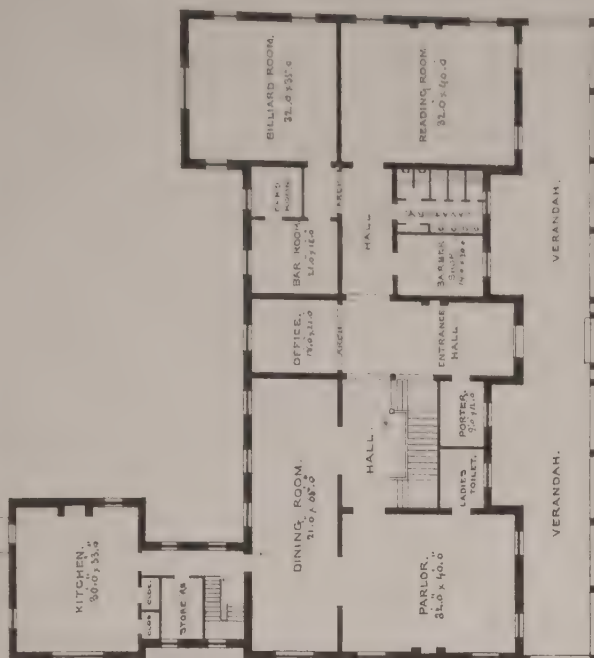
SECOND AND THIRD FLOORS.



* FRONT ELEVATION *

SCALE $\frac{1}{8}$ OF AN INCH TO THE FOOT

J. H. B. GRAY & SONS
NEW YORK



PLAN OF FIRST STORY.



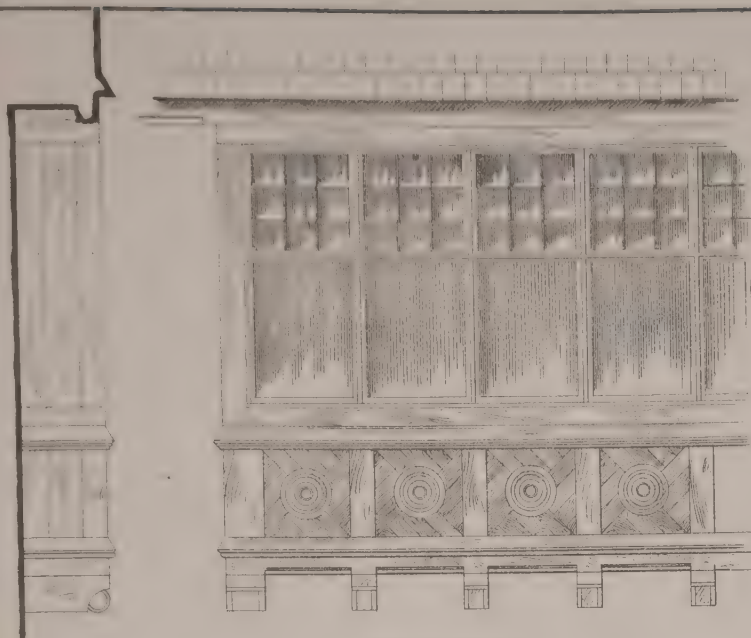
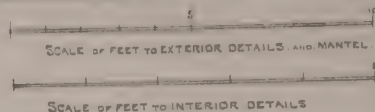
PLAN OF SECOND STORY.



0 2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 FEET.

Side Elevation

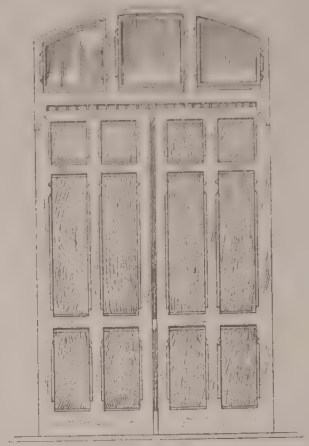
WILLIAM B. GRAY ARCHT. & ENGR.
NEW YORK



SIDE ELEVATION.

FRONT ELEVATION.

PROJECTING WINDOW - THIRD STORY.



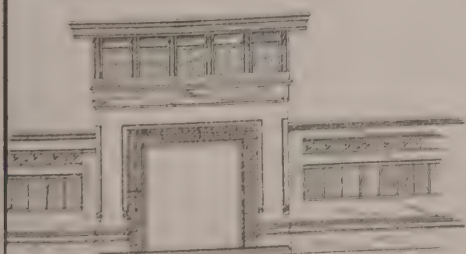
ENTRANCE - DOORS.



ENTRANCE PORCH AND VERANDAH.



INTERIOR DOORS SECOND STORY.



MANTEL IN DINING ROOM.



CHIMNEY.



WAINSCOTTING - SECOND STORY.



PLATES 104, 105, 106, 107,

Show the successful design of three submitted in competition for an opera house, library hall, and store building, proposed to be erected last year in the town of Bloomfield, N. J. Owing, however, to a change of site from a corner to a lot in the middle of the block, it was found necessary to make so many changes that the present design had to be abandoned.

The basement was to have been of granite, the store-front of iron, the walls above of Philadelphia brick, with Ohio-stone trimmings; the arches of alternate Belleville and Ohio stone, the porch columns of polished Scotch granite, with marble cap and base. The basement was intended for offices, water-closets, and coal-cellars.

The front of first story for stairs, and the rear for society reading-room and library. The latter is approached directly by the main hall, and has at the same time a private entrance for ladies on the side street.

The concert-room is also approached by the main hall, but has the advantage of the stairs in the L.

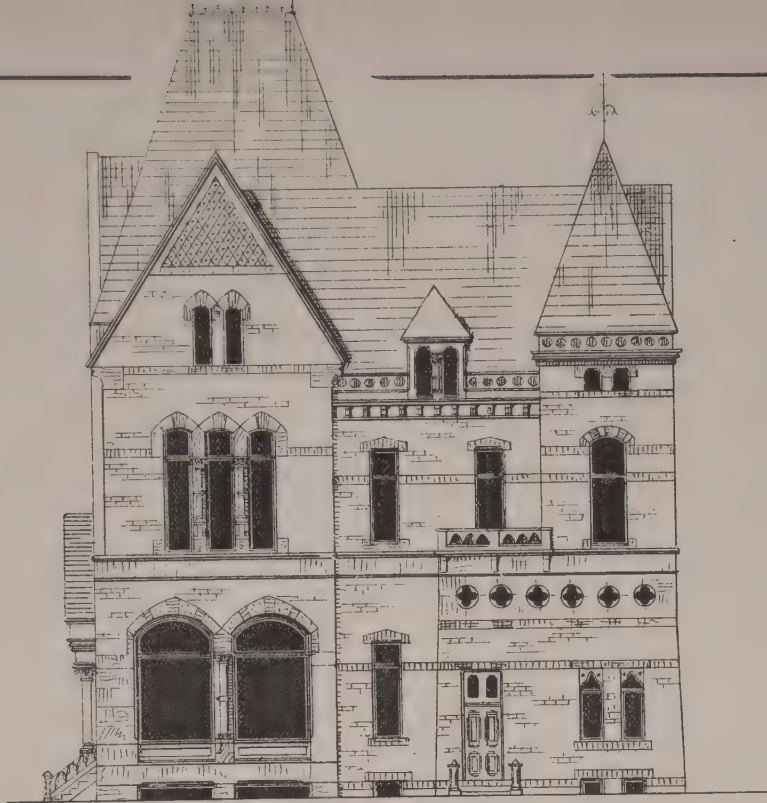
There is also a private stage entrance on the side street. The hall is accommodated with about 900 sittings, and has a stage arranged for every kind of entertainment.

The heating and ventilation is based upon Baker & Smith's system, with coils of hot-water pipes under each window, where is provided a small opening to admit fresh air, which is warmed to a pleasant temperature before entering the building, thus avoiding the introduction of a lifeless atmosphere, scorched by a hot-air furnace.

There are also several ventilating shafts to exhaust the foul air, which are calculated of same capacity as the openings for the admission of fresh air.



◆ DESIGN ◆ FOR ◆ OPERA ◆ HOUSE ◆

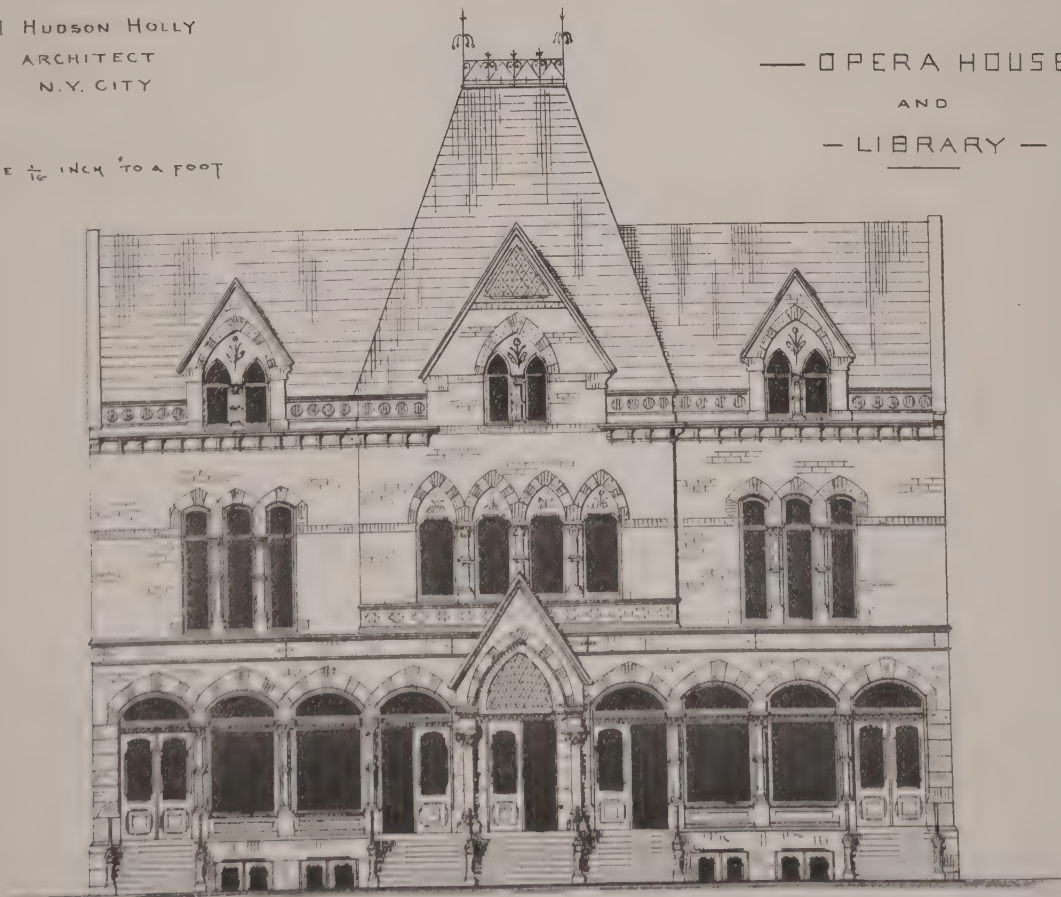


— END ELEVATION —

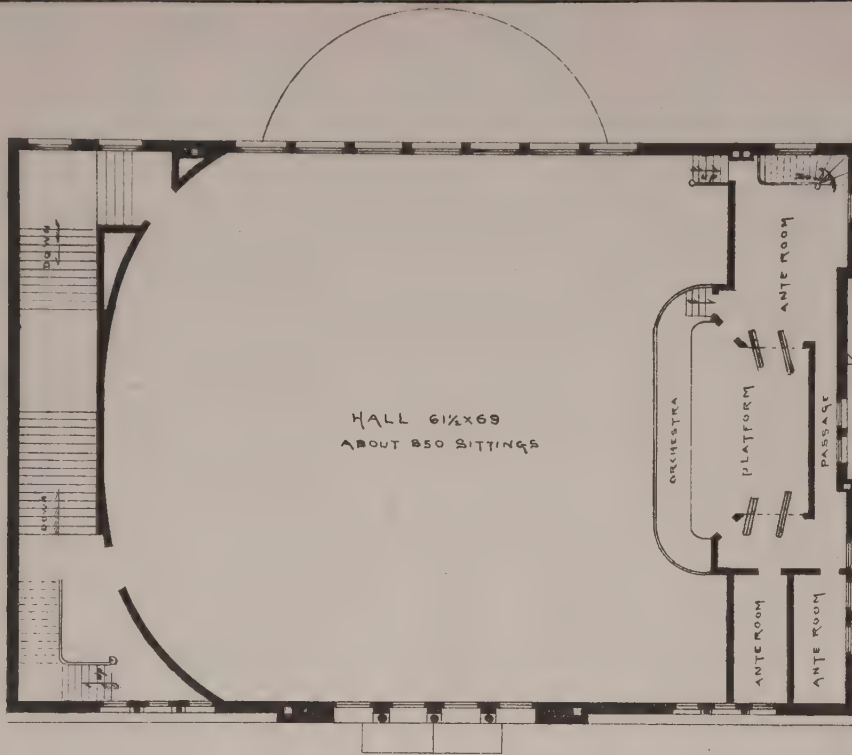
H HUDSON HOLLY
ARCHITECT
N.Y. CITY

SCALE $\frac{1}{16}$ INCH TO A FOOT

— OPERA HOUSE —
AND
— LIBRARY —



— FRONT ELEVATION —



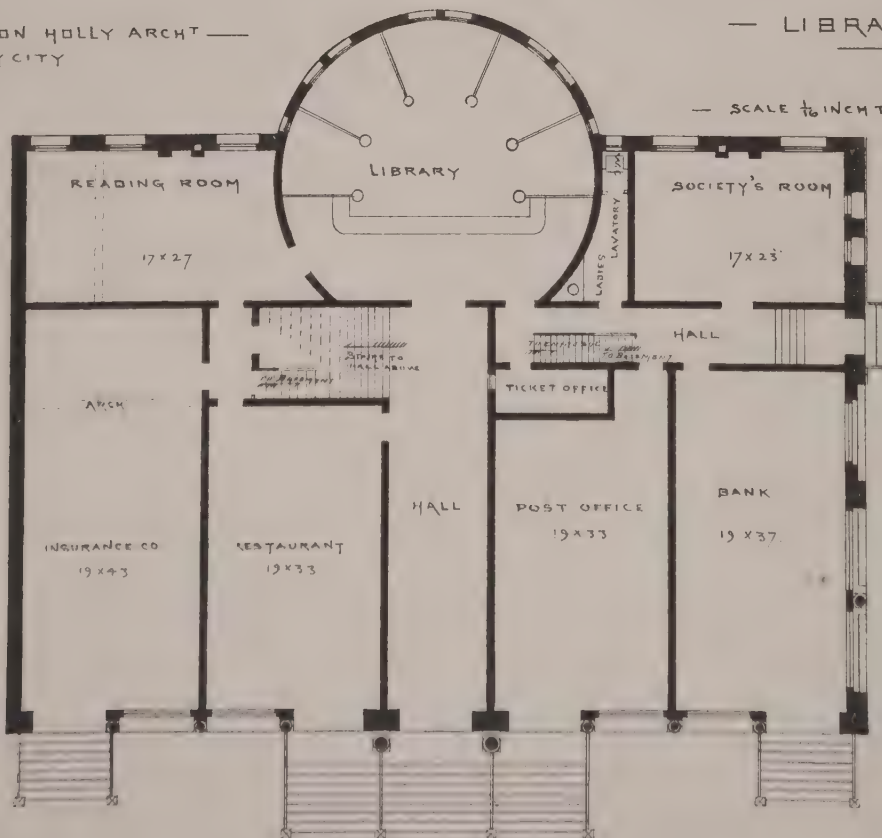
— SECOND FLOOR PLAN — — OPERA HOUSE —

— AND —

— LIBRARY —

• — H. HUDSON HOLLY ARCHT —
N.Y. CITY

— SCALE 1/16 INCH TO A FOOT —



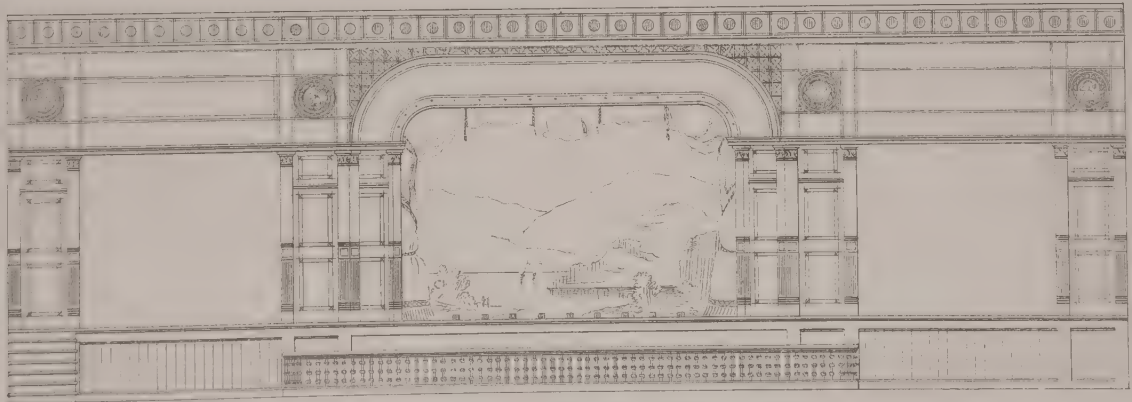
— FIRST FLOOR PLAN —



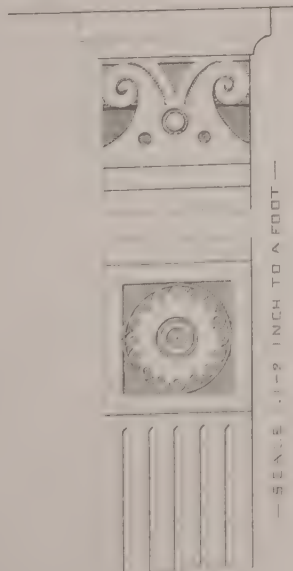
— SCALE 1/4 FOOT TO 1 INCH —

OPERA HOUSE.
STAGE AND DETAILS

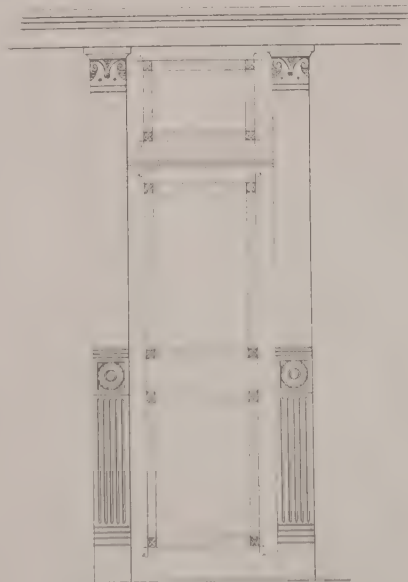
— HUDSON HOLLY —
— ARCHITECT —



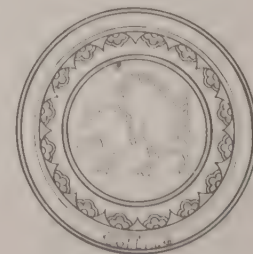
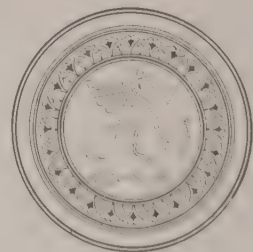
— SCALE ONE EIGHTH OF AN INCH TO A FOOT —

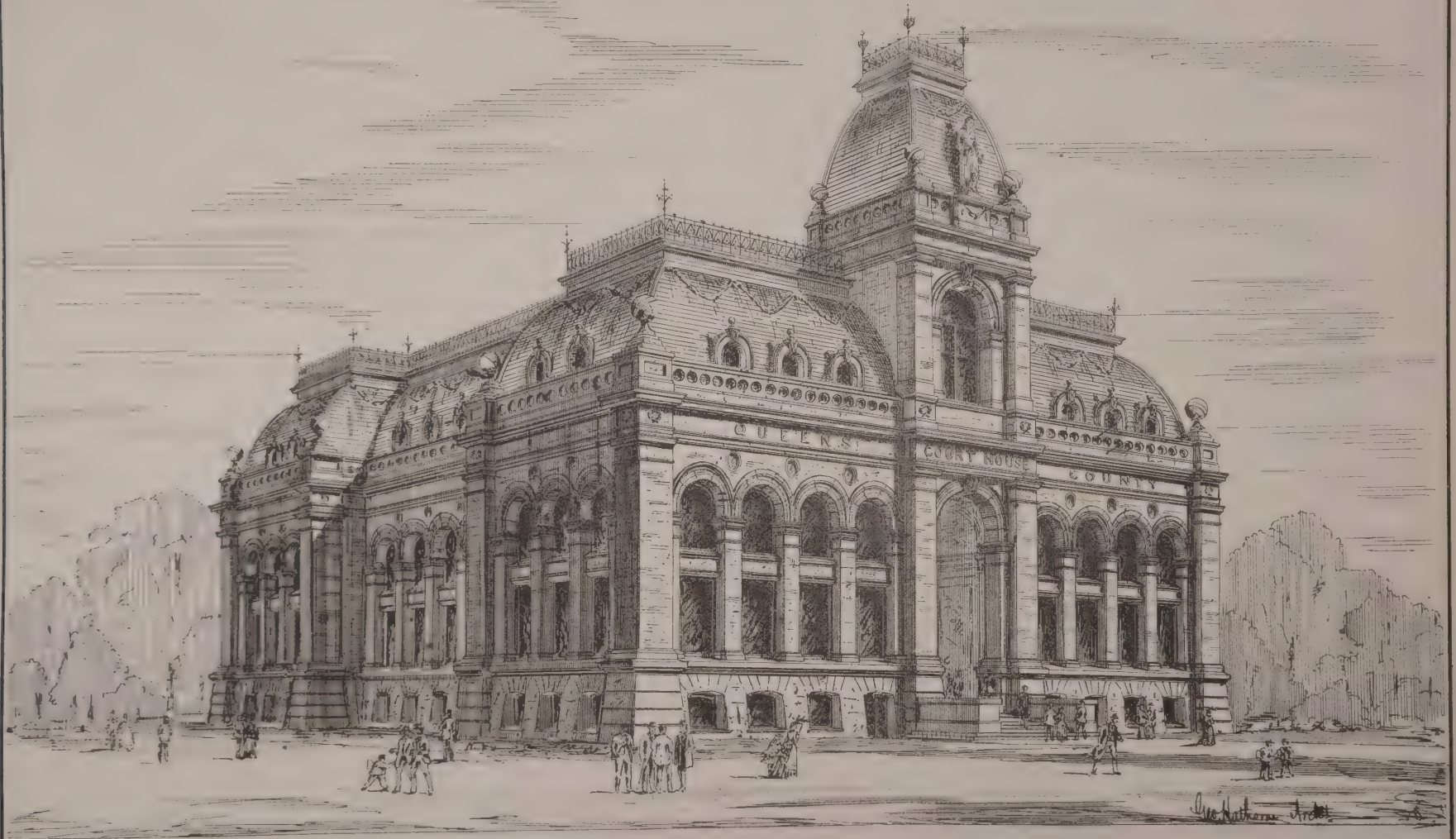


— SCALE 1/4 INCH TO A FOOT —

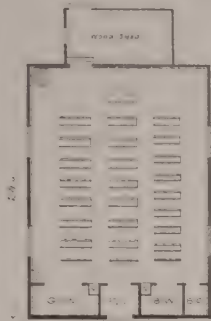


— SCALE 3/8 INCH TO A FOOT —

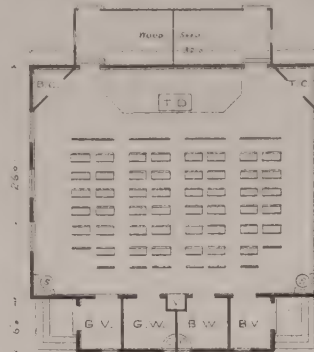




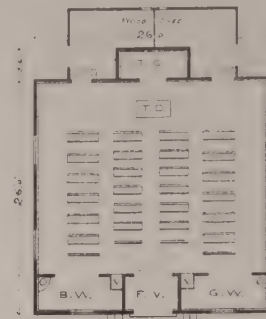
DISTRICT SCHOOL PLANS



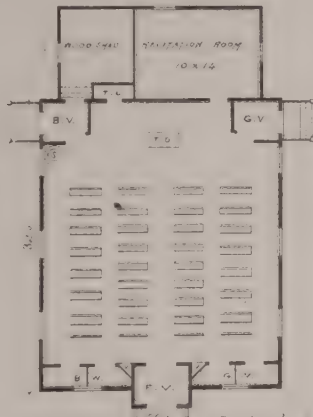
DESIGN 77



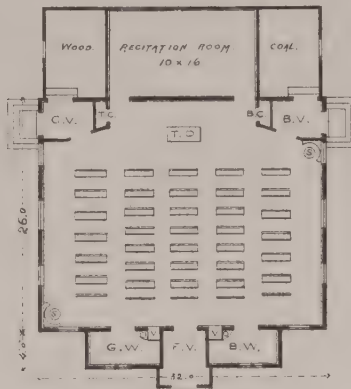
DESIGN 78



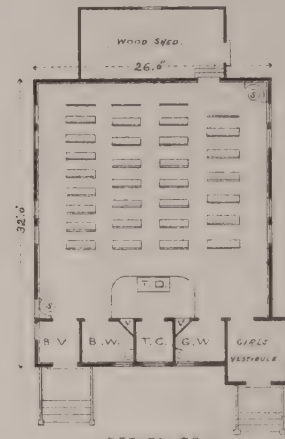
DESIGN 79



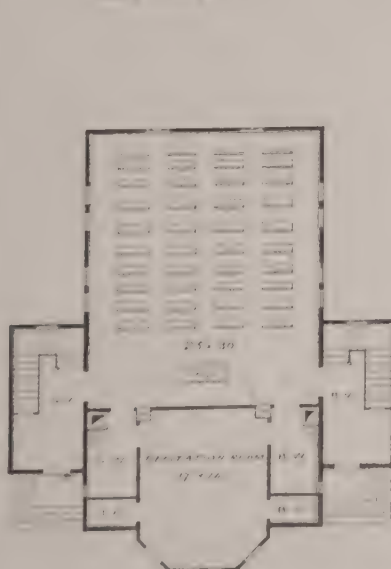
DESIGN 80



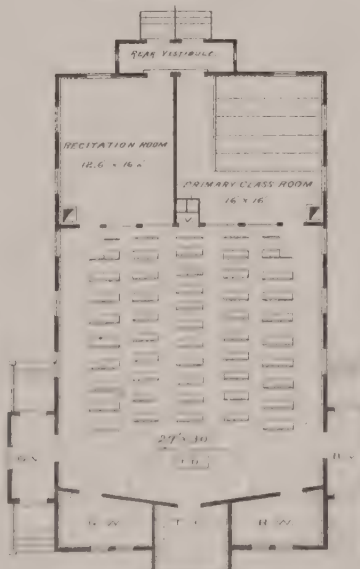
DESIGN 81



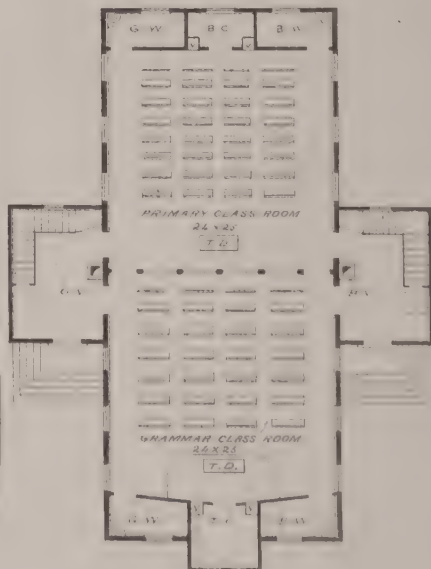
DESIGN 82



DESIGN 83

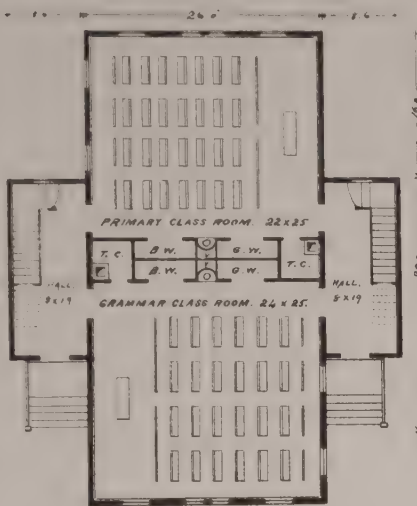


DESIGN 84

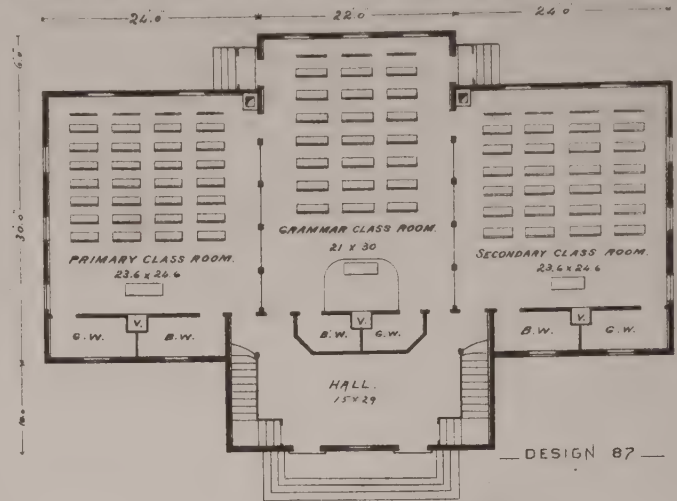


DESIGN 85

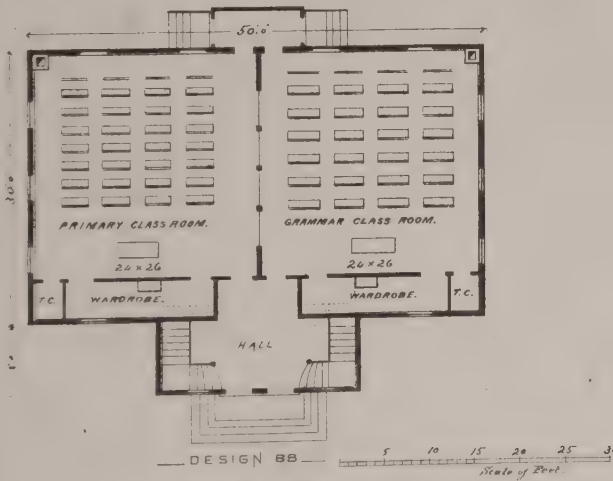
DISTRICT SCHOOL PLANS.



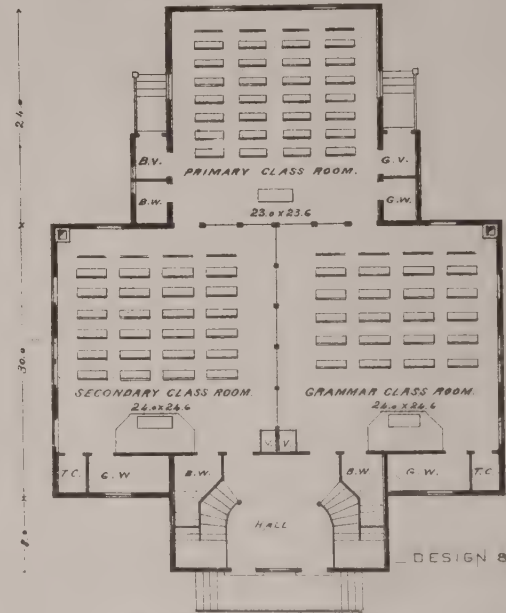
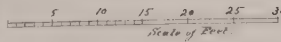
DESIGN 86



DESIGN 87



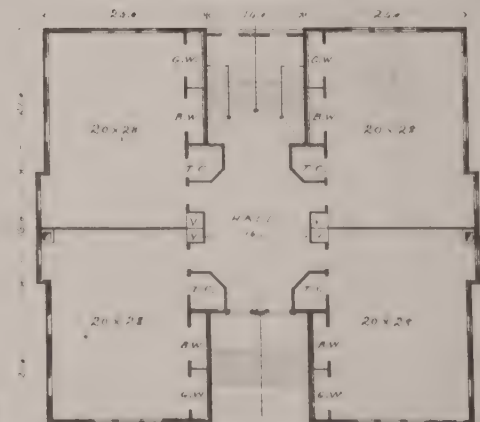
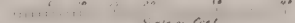
DESIGN 88



DESIGN 89



DESIGN 90

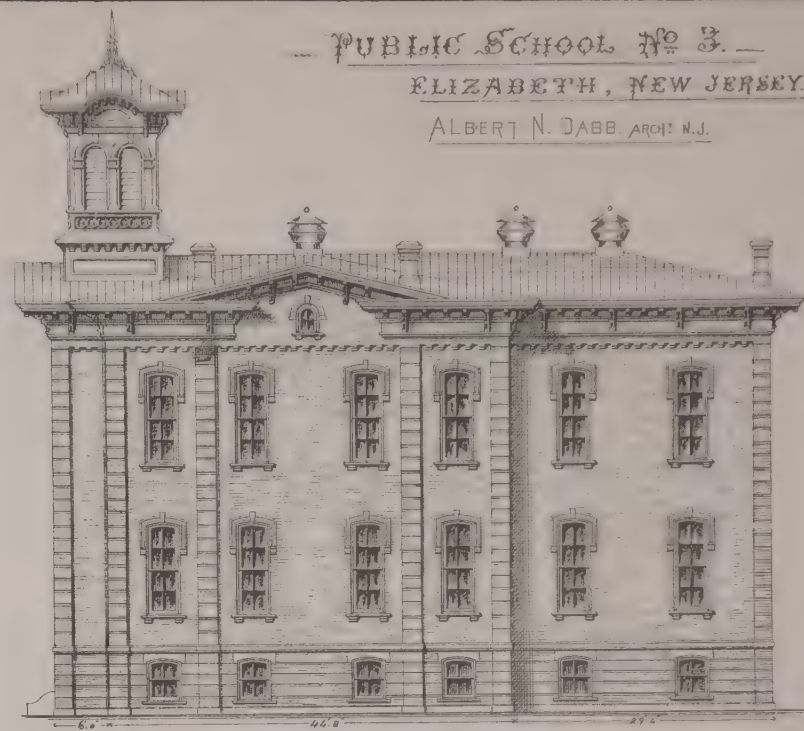


DESIGN 91

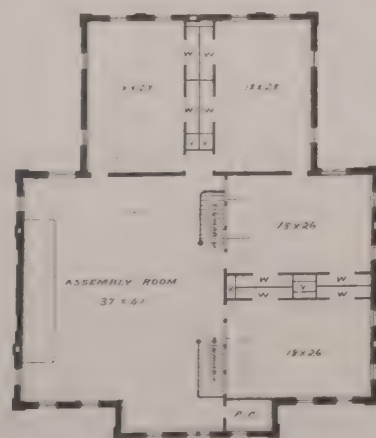
PUBLIC SCHOOL No. 3.
ELIZABETH, NEW JERSEY.
ALBERT N. DABB ARCHT. N.J.



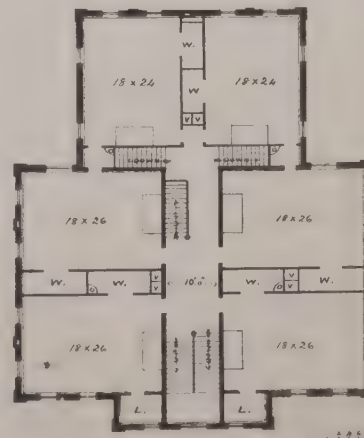
FRONT ELEVATION.



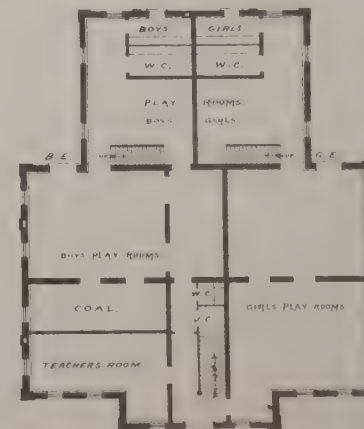
SIDE ELEVATION.



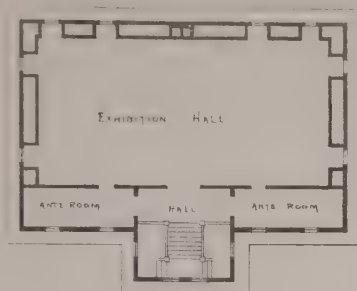
SECOND FLOOR.



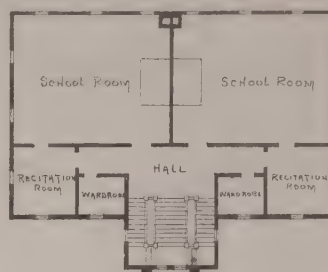
FIRST FLOOR.



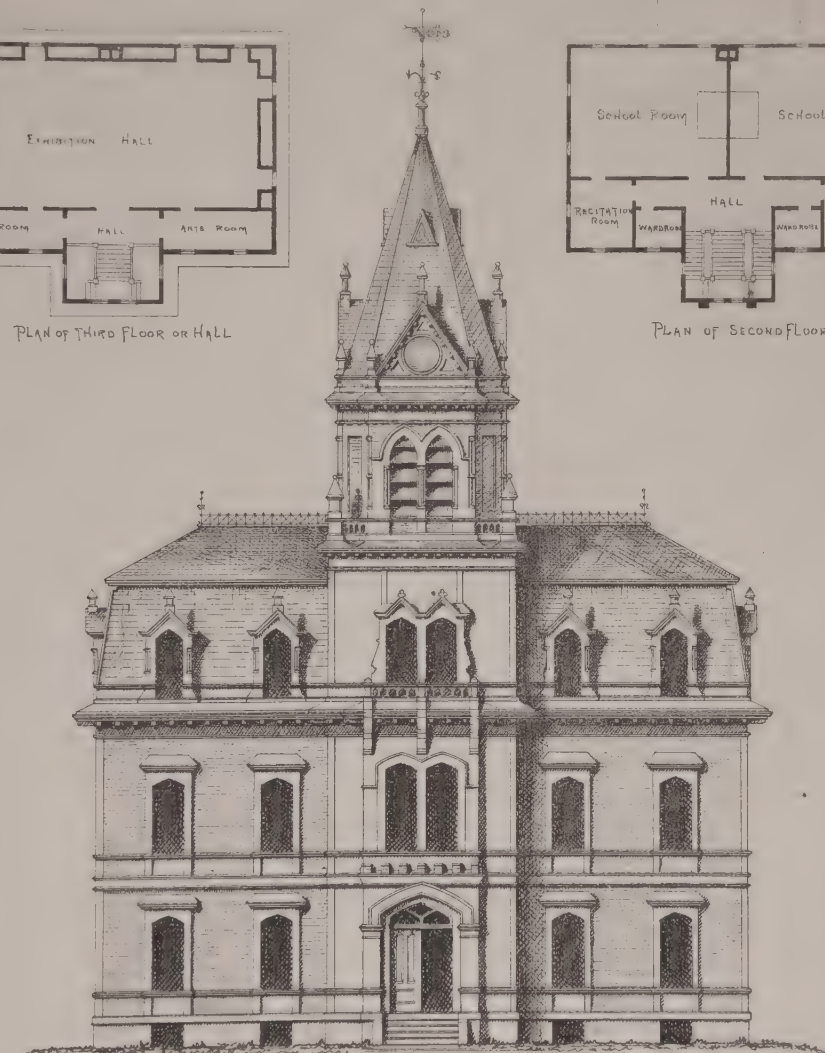
BASEMENT or GROUND FLOOR.



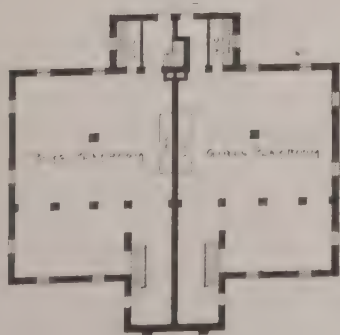
PLAN OF THIRD FLOOR OR HALL



PLAN OF SECOND FLOOR



- FRONT ELEVATION -

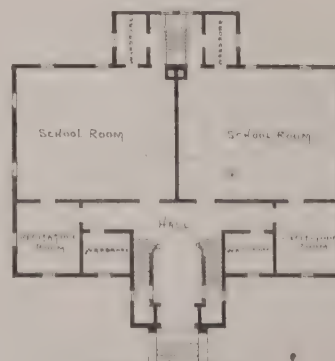


PLAN OF BASEMENT

Design
for a
SCHOOL HOUSE
BY
HENRY J. PRESTON ARCHT.
14 PENNINGTON ST.
BOSTON

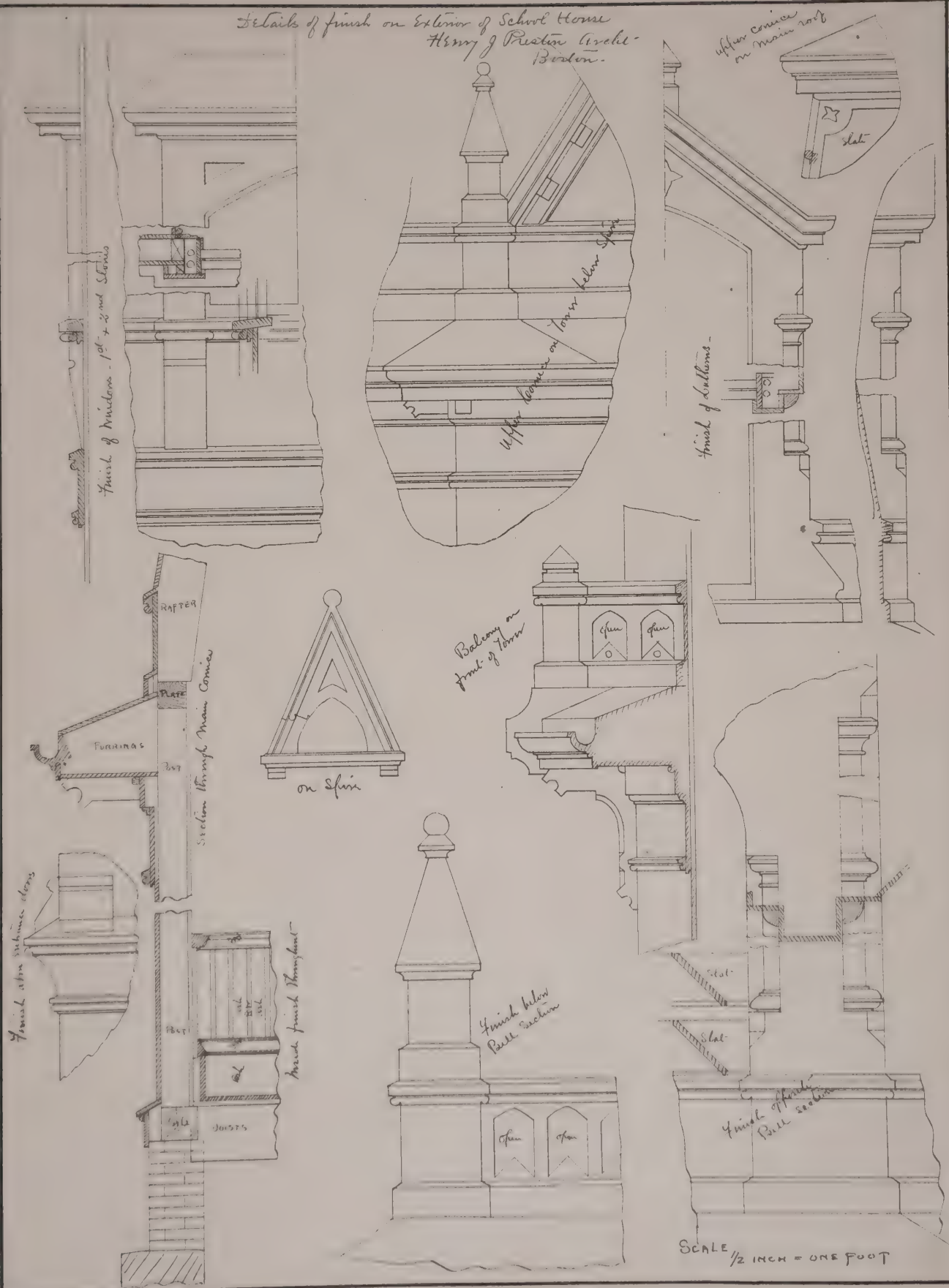
SCALE OF PLANS
1/2 INCH = ONE FOOT

SCALE OF ELEVATION
1/2 INCH = ONE FOOT

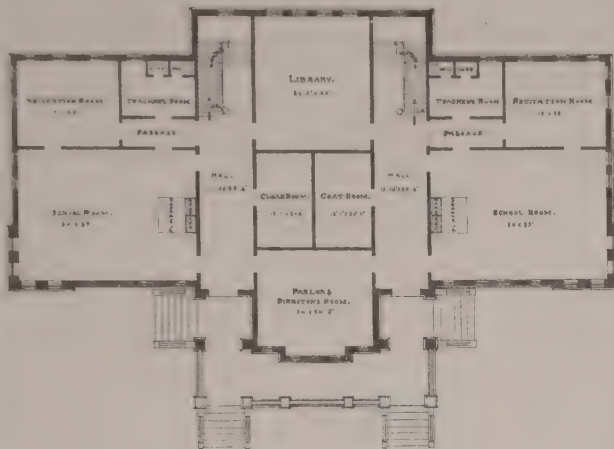


PLAN OF FIRST FLOOR

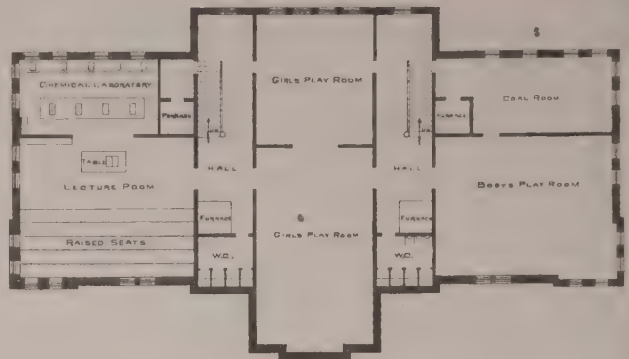
Details of finish on exterior of School House
Henry & Preston Architects
Boston.



SCALE 1/2 INCH = ONE FOOT



PLAN OF FIRST AND SECOND FLOORS.



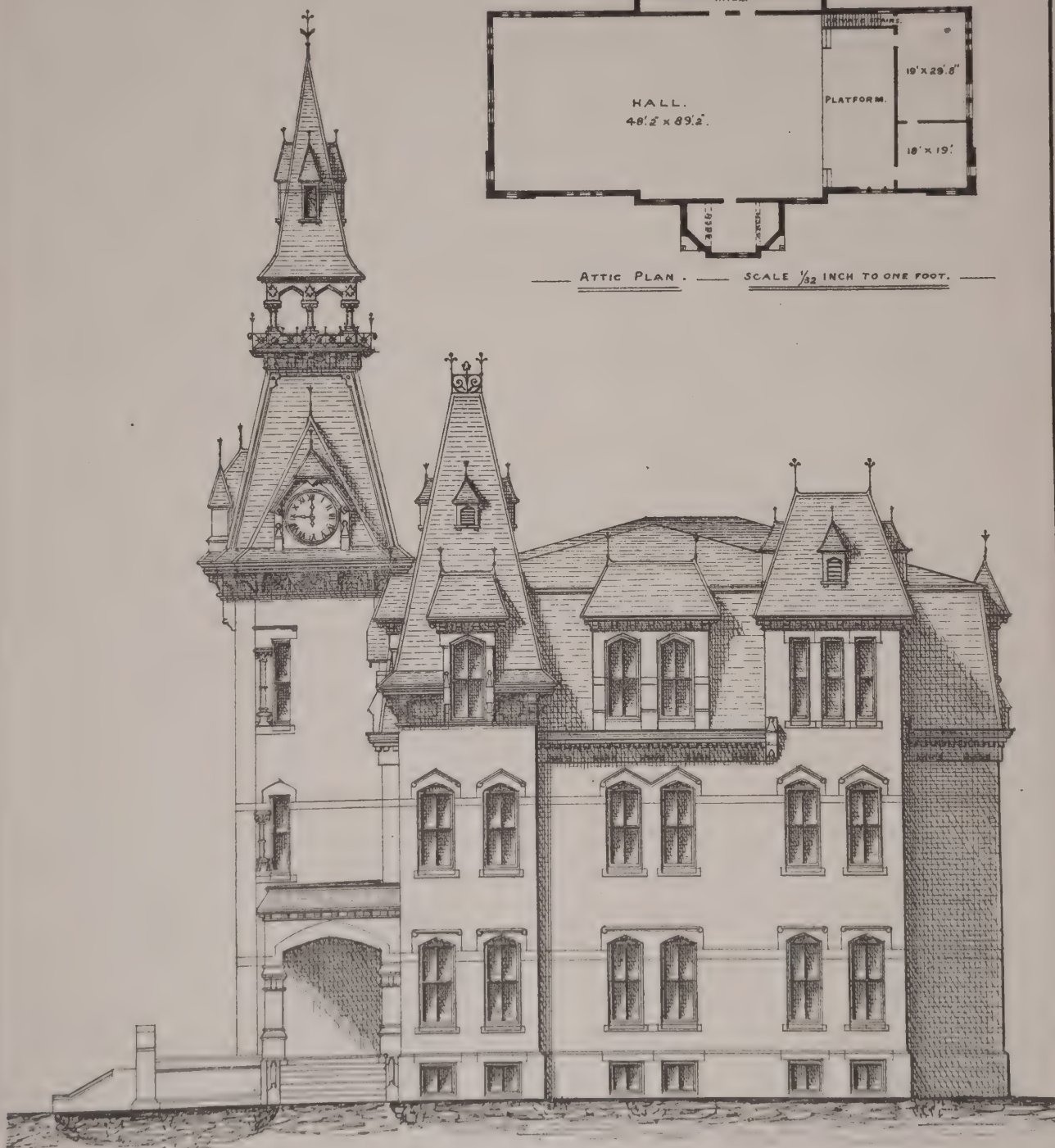
BASEMENT PLAN
SCALE - 1/4" = 1'-0"



CUSHING ACADEMY. — E. BOYDEN & SON ARCHITECTS.
ASHBURNHAM, MASS. WINT. 1872.



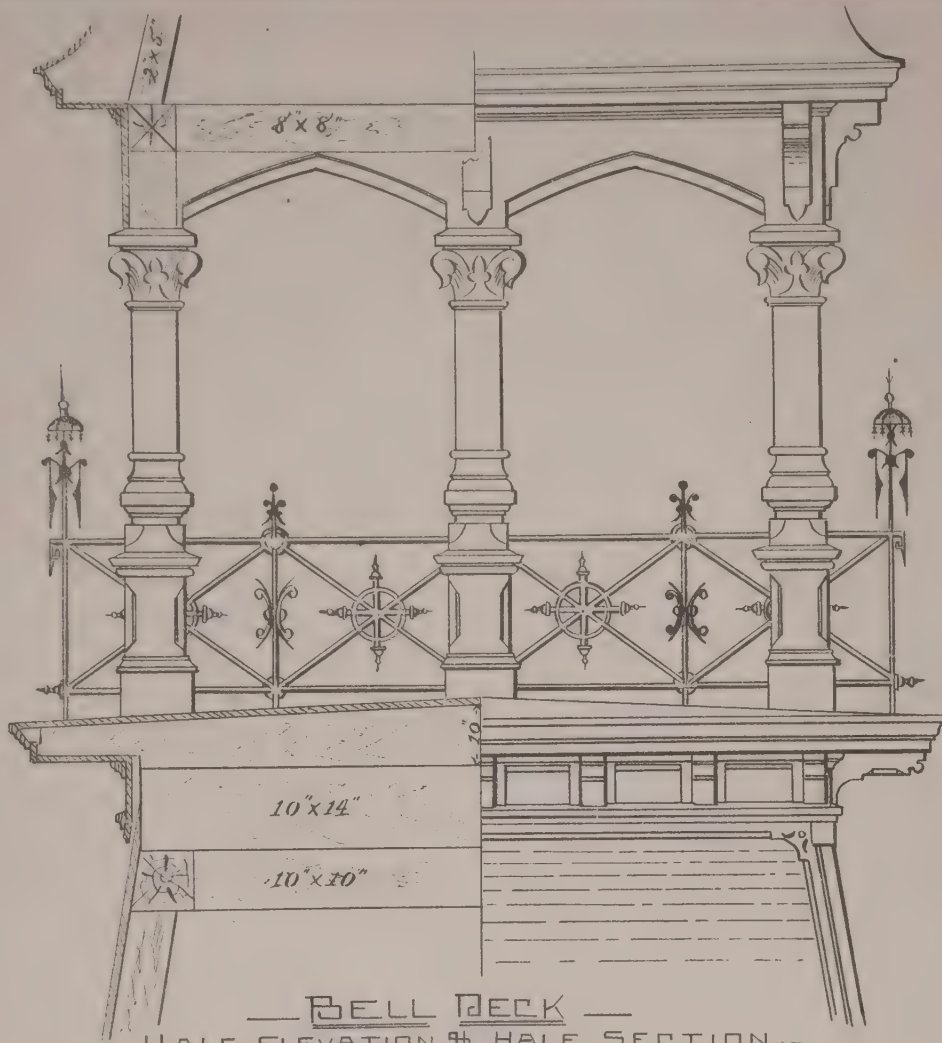
ATTIC PLAN. SCALE $\frac{1}{32}$ INCH TO ONE FOOT.



END ELEVATION.

SCALE - $\frac{1}{12}$ OF AN INCH - 1 FOOT.

E. BOYDEN & SON,
ARCHITECTS.



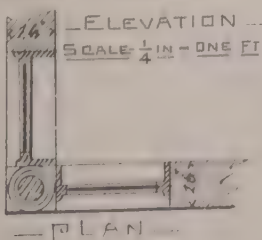
— BELL DECK —
HALF ELEVATION & HALF SECTION —
— SCALE $\frac{1}{2}$ IN = ONE FOOT —

DETAILS,
— OF —
CUSHING ACADEMY.
ASHBURNHAM, MASS.

E. BOYDEN & SON, ARCHITECTS.
— WORCESTER, MASS. —

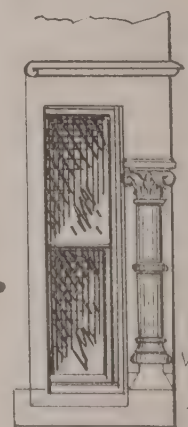


WINDOW
IN
TOWER

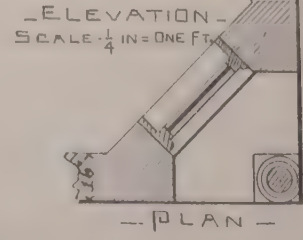


— ELEVATION —
SCALE $\frac{1}{4}$ IN = ONE FT

— PLAN —



WINDOW
IN
TOWER

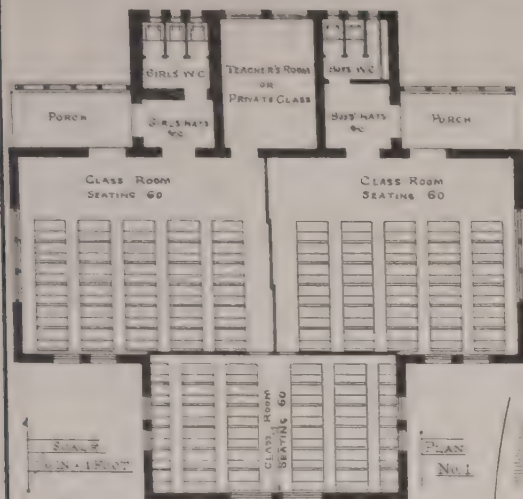


— ELEVATION —
SCALE $\frac{1}{4}$ IN = ONE FT

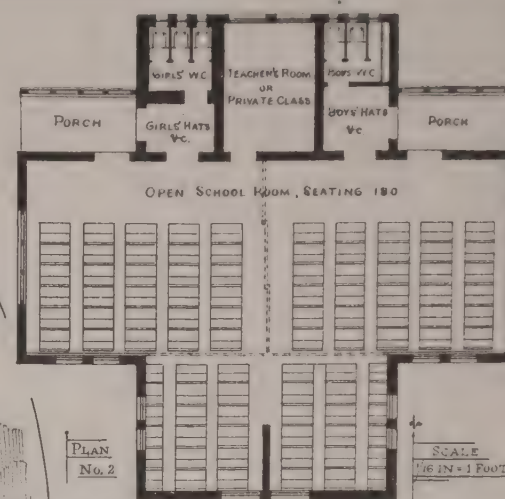
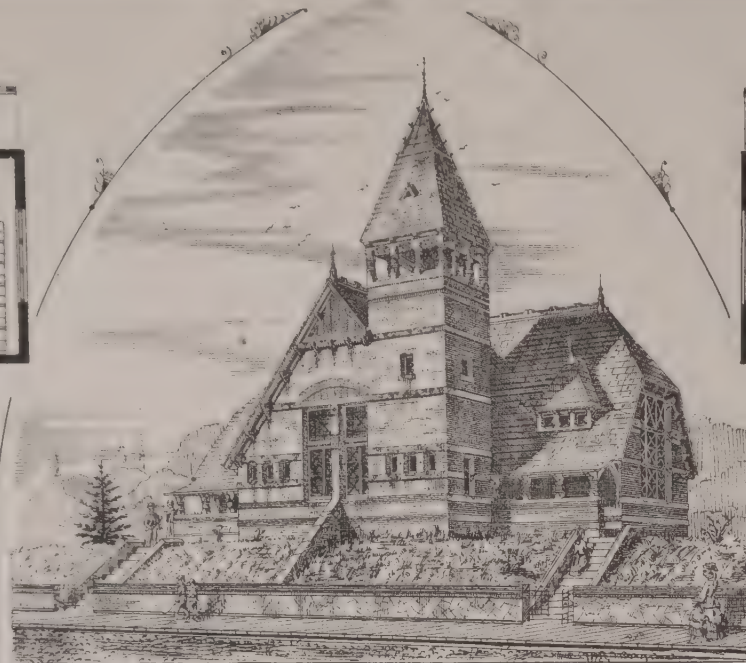
— PLAN —

PLATE 117

Shows the plans, elevations and perspective of a village school. This design is given as a study for a school (in a village or small county town,) to accommodate one hundred and eighty pupils. The matter of entrances, etc., being so arranged in the plan as to make it in every way convenient as a school for both girls and boys, if desired. The three main rooms are so arranged, with sliding doors or partitions, that by shifting these, (as Plan No. 2 shows,) the whole building can be thrown into one large room, which would be under the eye of one teacher; or, if desired, only two of the rooms could be opened together, and the other remain for private classes. The possibility of making such adjustment of school-room is obviously a great advantage. All the rooms would be admirably lighted by the large windows in the gables, and ventilated by the small tower which is shown on the front elevations. The materials recommended to be used in the construction of this building are rough red brick, with black and yellow brick used in some of the bands and where suggested on the drawings; all laid up in black mortar. Wood forms part of the construction, set in brick-work, as can be seen by the elevation. This school could be built at a very moderate price, all the materials being as inexpensive as could be desired, but so arranged as to make this *picturesque* building so perfectly in character with its uses. Should this building be thought too large the rear wing could be omitted, which would reduce its size very much, and its capacity to one hundred and twenty pupils.



PLAN SHOWING THE ROOM WITH THE SLIDING PARTITIONS CLOSED, FORMING THREE CLASS ROOMS SEATING 60 PUPILS EACH



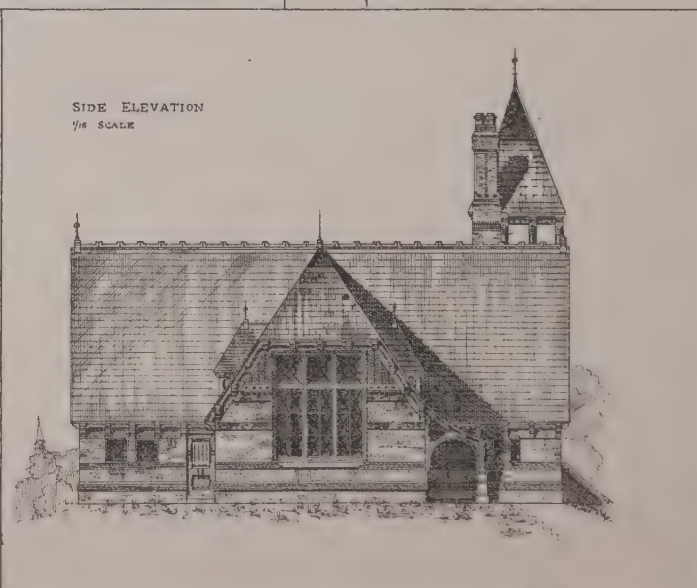
PLAN SHOWING THE ROOM WITH THE SLIDING PARTITIONS DRAWN BACK, THROWING THE CLASS ROOMS INTO ONE LARGE ROOM SEATING 180 PUPILS



PERSPECTIVE VIEW

DESIGN
FOR A
VILLIAGE
SCHOOLHOUSE

R. H. ROBERTSON,
ARCHITECT
54 WILLIAM ST.
NEW YORK





CHURCH AT STIRLING. N. J.

J. C. CADY ARCHITECT. N. Y.
III. B'WAY.

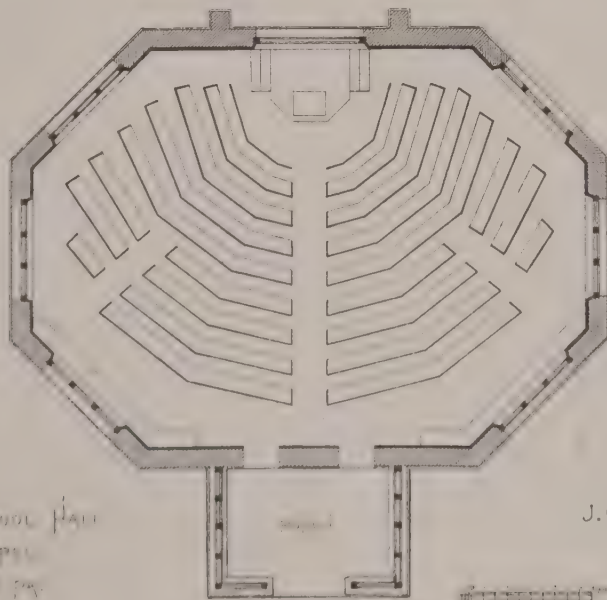


CHURCH AT PORT-WASHINGTON. L. I.

J. CLEAVELAND CADY ARCHITECT. N. Y.
III. B'WAY.

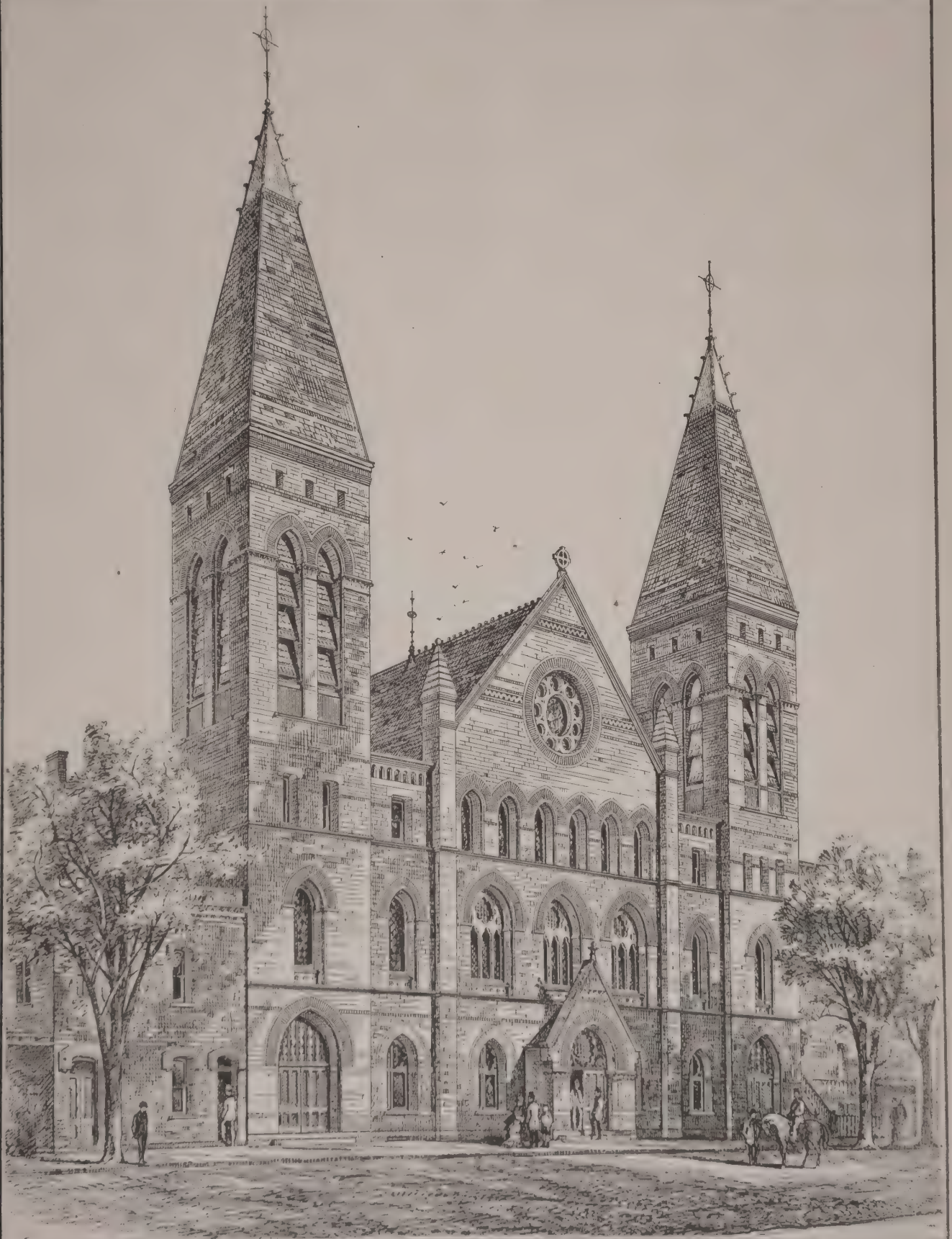


PERSPECTIVE VIEW



Sunday School Hall
 Allis Chapel
 New York City

J. CLEVELAND CADY
 ARCHITECT
 111 B'WAY N.Y.

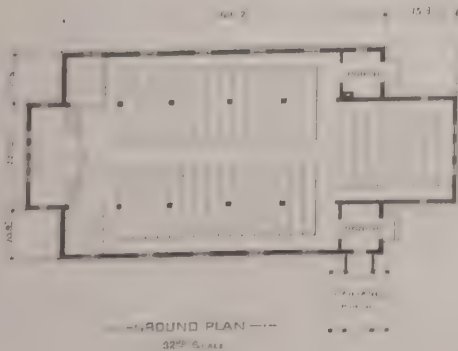


PLATES 121, 122,

Show elevations, plan, view, and details of a small frame church, intended to seat about three hundred people. The architecture is rural gothic, with an open-timbered roof, finished in pine, and the furniture of chestnut or ash, oiled. It should have a good dry cellar under the whole building. The walls should be decorated in good gothic style, which has taken the place of the panel and "fresco painting." The "*Porte Cochere*" on the side is a feature of great convenience, especially to those who ride to church, as it affords protection from the weather.



---SIDE ELEVATION--- 16" SCALE



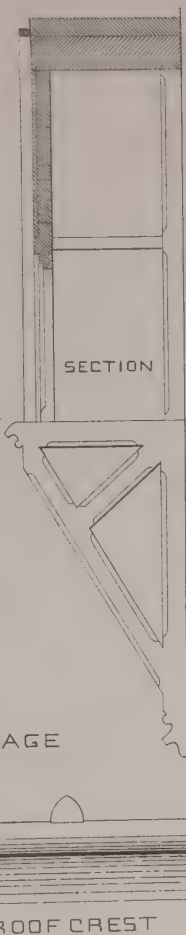
---GROUND PLAN--- 32" SCALE

*William T. Hall
architect
N.Y.C.*

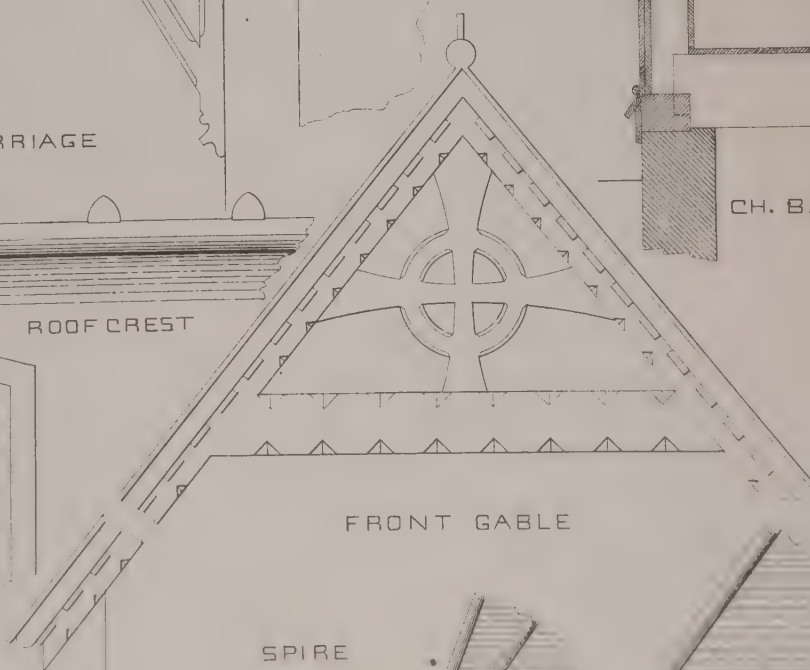
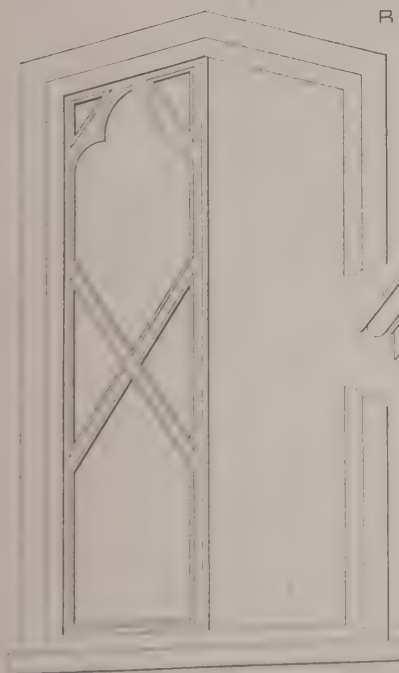
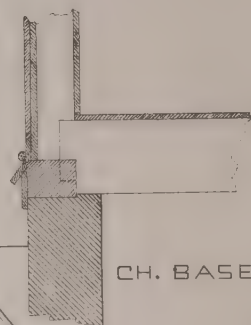
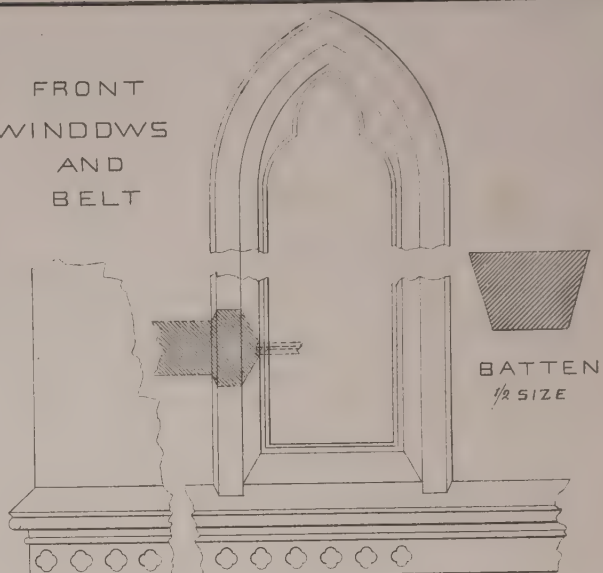


---FRONT ELEVATION--- 16" SCALE

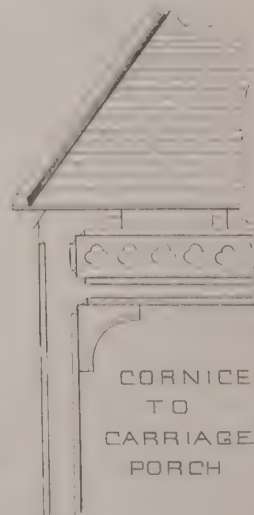
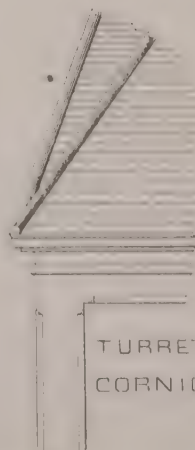
ALL $\frac{1}{2}$ IN
SCALE



FRONT
WINDOWS
AND
BELT



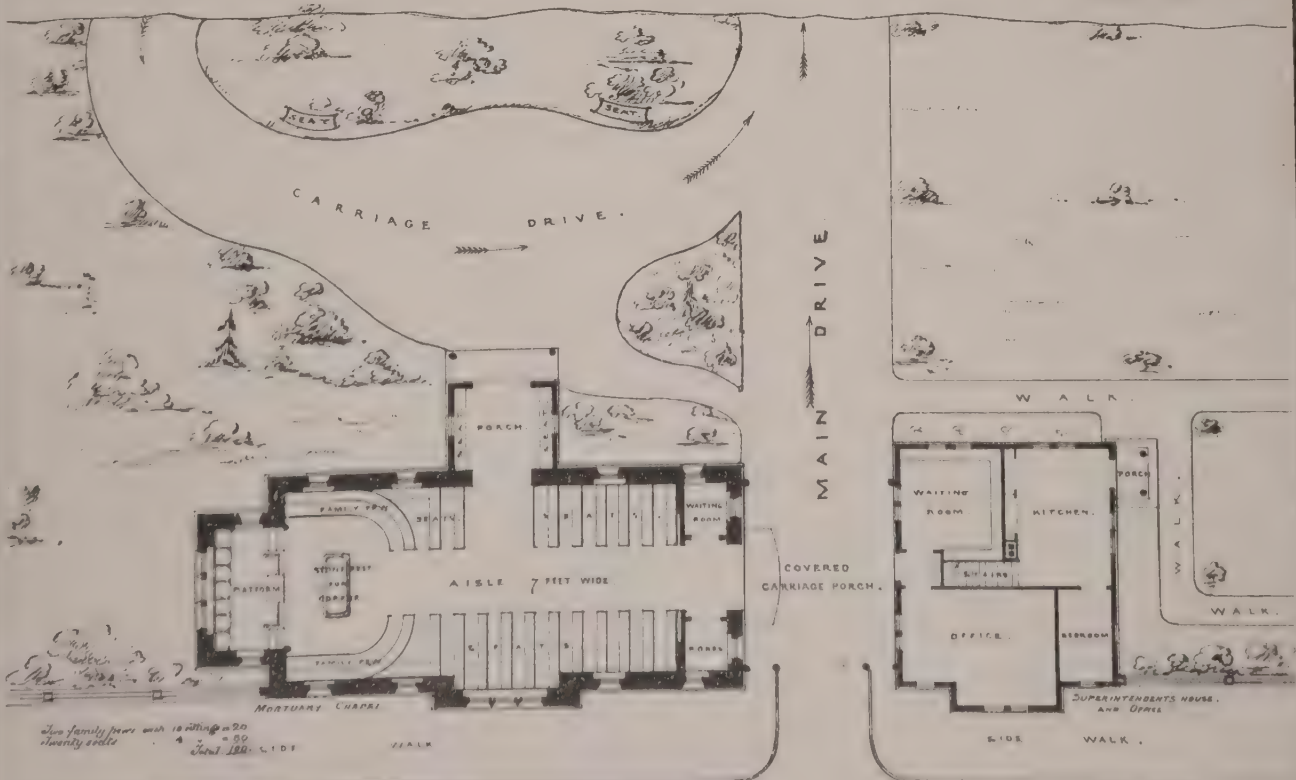
SPIRE

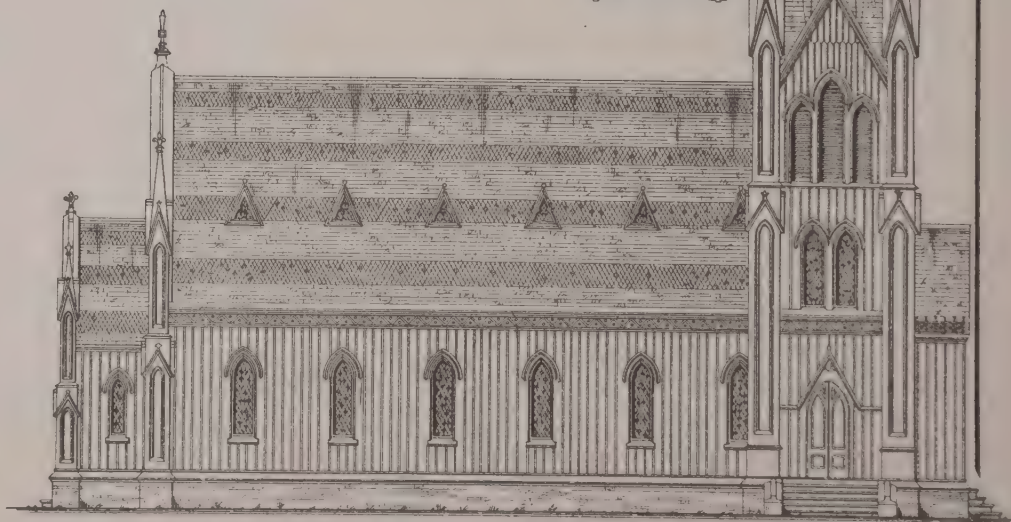
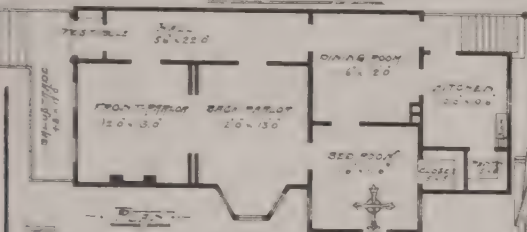
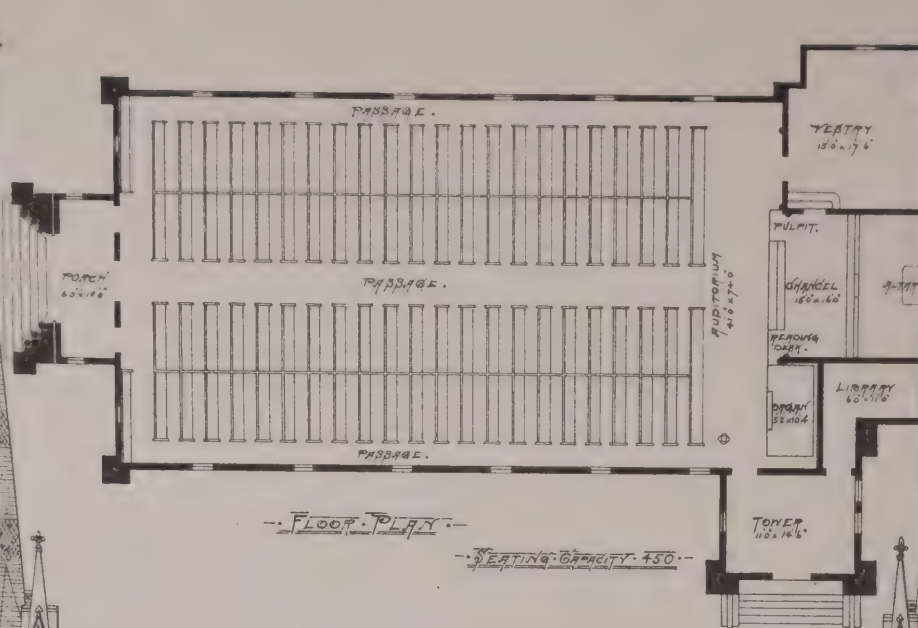


CEMETERY ENTRANCE,
MORTUARY CHAPEL
AND
SUPERINTENDENTS OFFICE.



JOHN DAVIS HATCH,
ARCHITECT. NEW YORK.

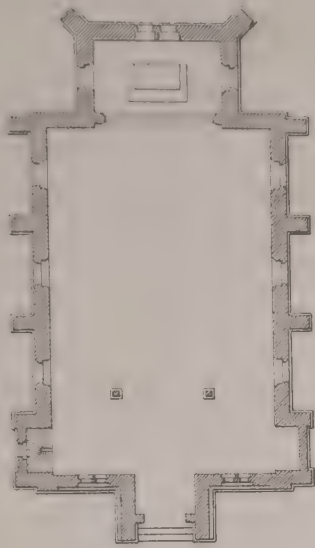




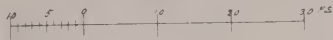
FRONT ELEVATION

SIDE ELEVATION

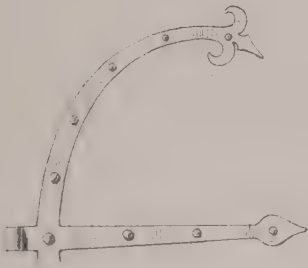
ARCHITECT
BOSTON, MASS.



PLAN.



SECTION.



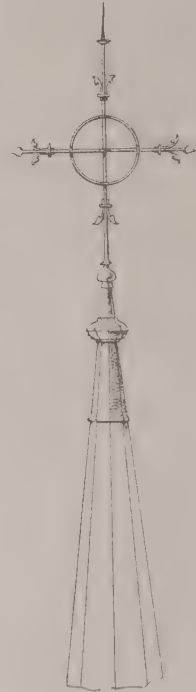
DETAILS OF DOOR



FRONT-ELEVATION.



SCALE OF FRONT-ELEVATION



FINISH OF SPIRE.

A COUNTRY CHURCH



GROUND PLAN

OF CHURCH

SUNDAY SCHOOL



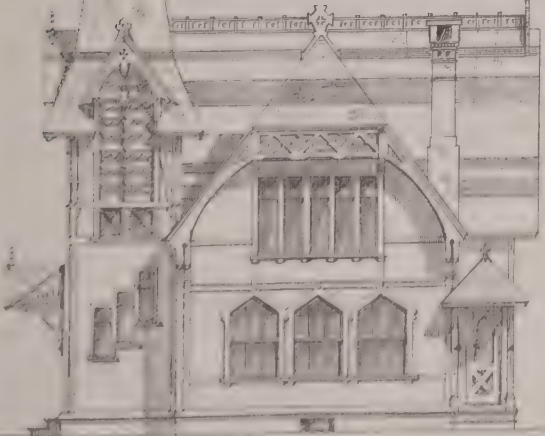
SECTION

CHURCH

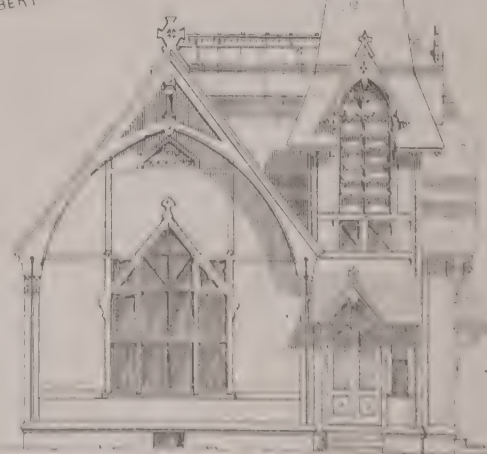
SITTING FOR 225



Geo. T. Tilden, Architect
4 Pemberton Square, Boston.



SUNDAY SCHOOL ELEVATION



CHURCH ELEVATION



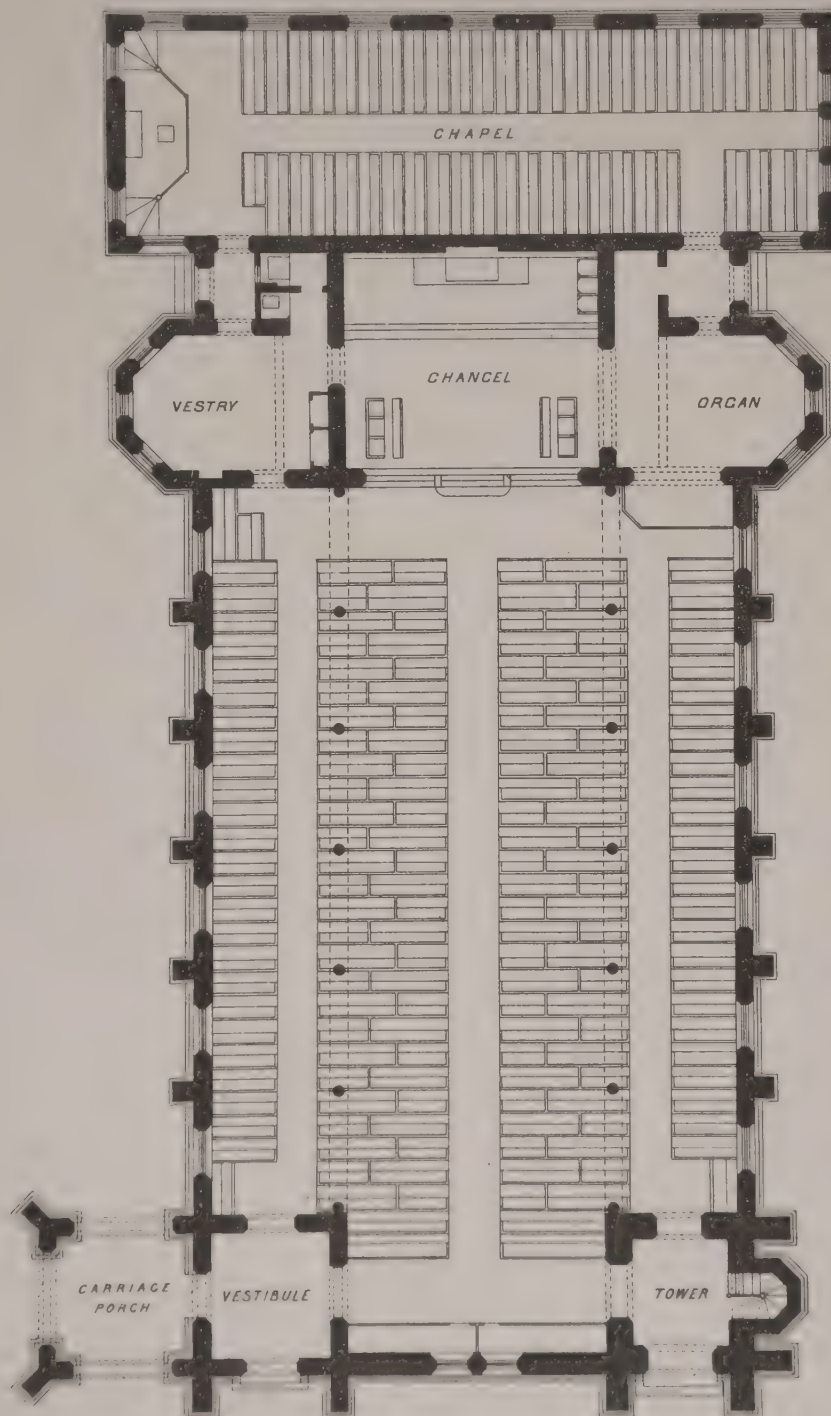
Renzick & Sands Archt : N.Y. S. John's : Church : Bridgeport : Conn. 1873



PROJECTION

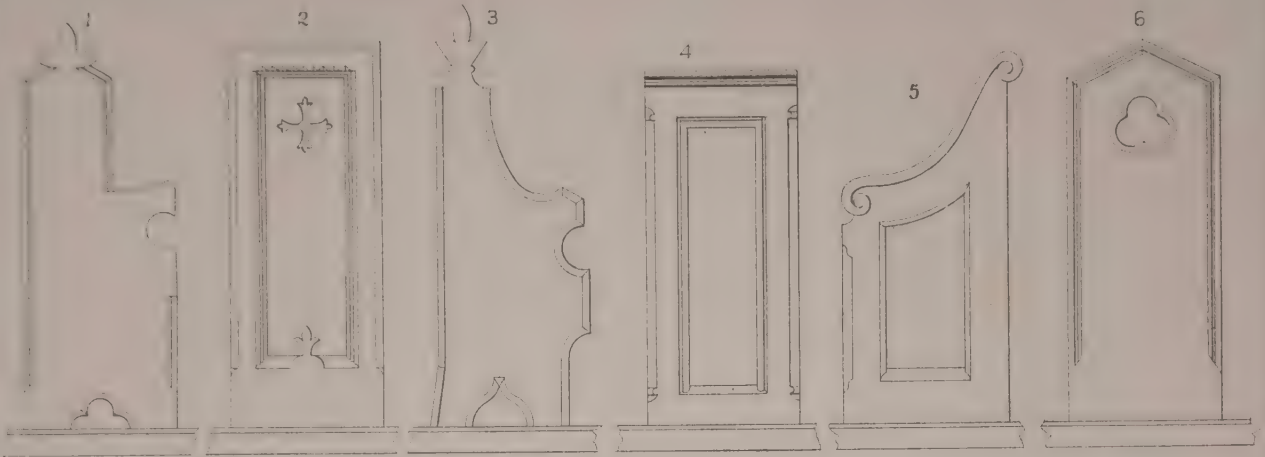


Benwick & Sands Arch^{ts}: St. John's Church: Bridgeport: Conn: 1873:

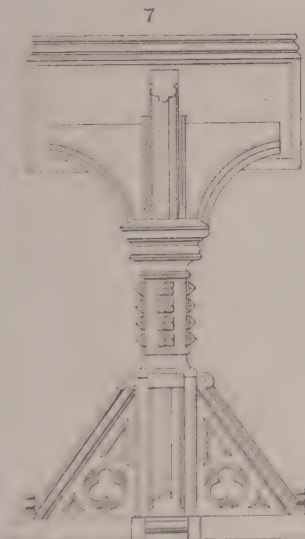


0 5 10 15 20 Feet

RENWICK & SANDS.
ARCHITECTS,
NEW YORK.



ENDS FOR PEWS



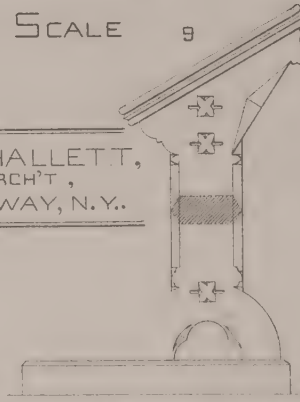
PULPIT DESK



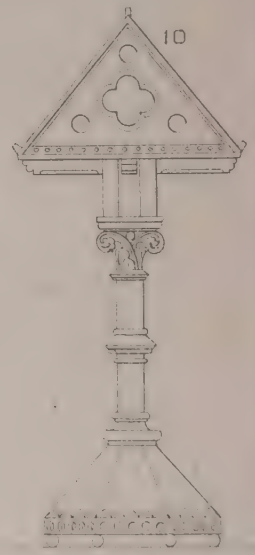
SIDE

ALL $\frac{3}{4}$ IN
SCALE

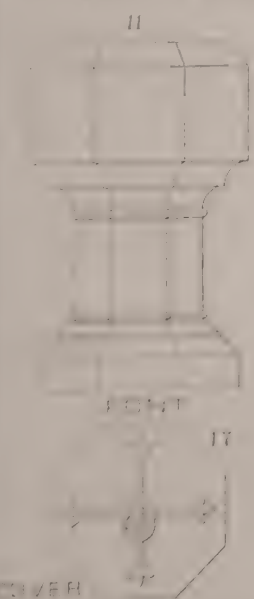
W. T. HALLETT,
ARCH'T.,
111, B'WAY, N. Y.



LITANY DESK



LECTERN



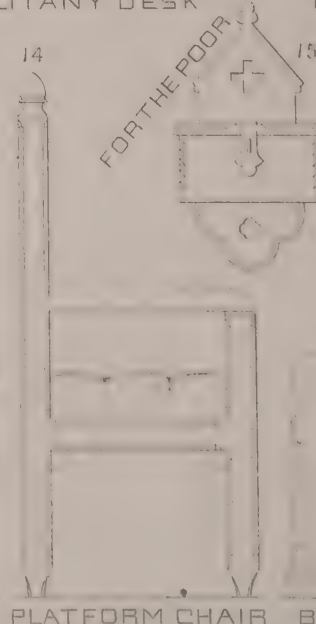
FONT



BENCH END



STALL END



PLATFORM CHAIR



BENCH OR PEW

COVER



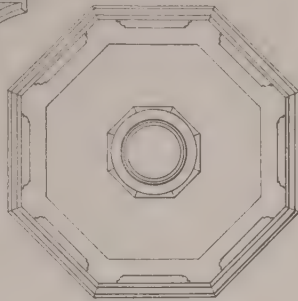
FOR THE POOR

ELEVATION



DESIGN
FOR A
PULPIT.

PLAN.

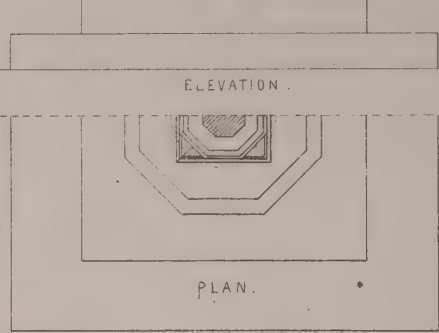


FONT



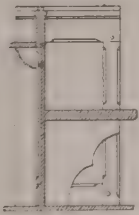
ELEVATION.

PLAN.



READING DESK.

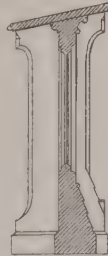
SEATS.



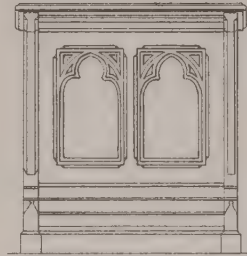
SECTION



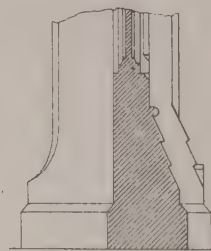
ELEVATION.



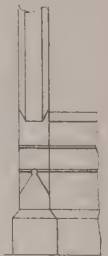
SECTION.



ELEVATION.



DETAILS. 1 INCH SCALE.

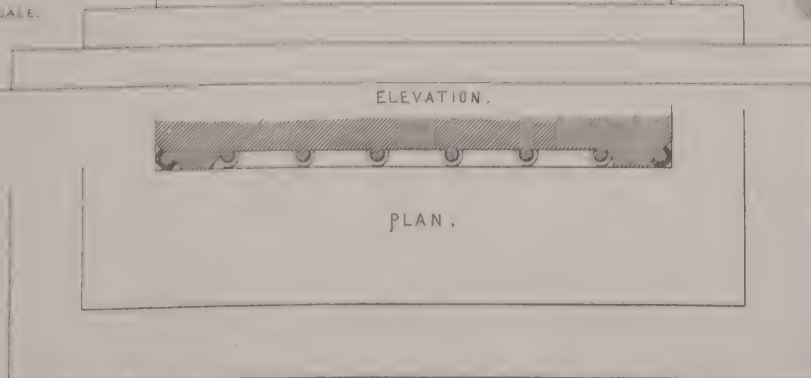


ALTAR.

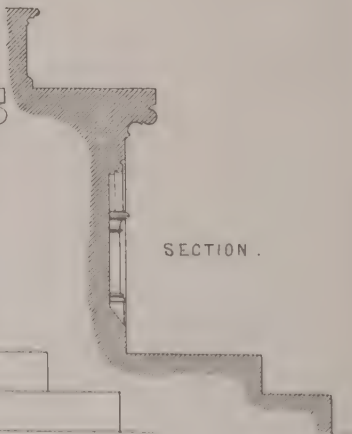


ELEVATION.

PLAN.



SECTION.



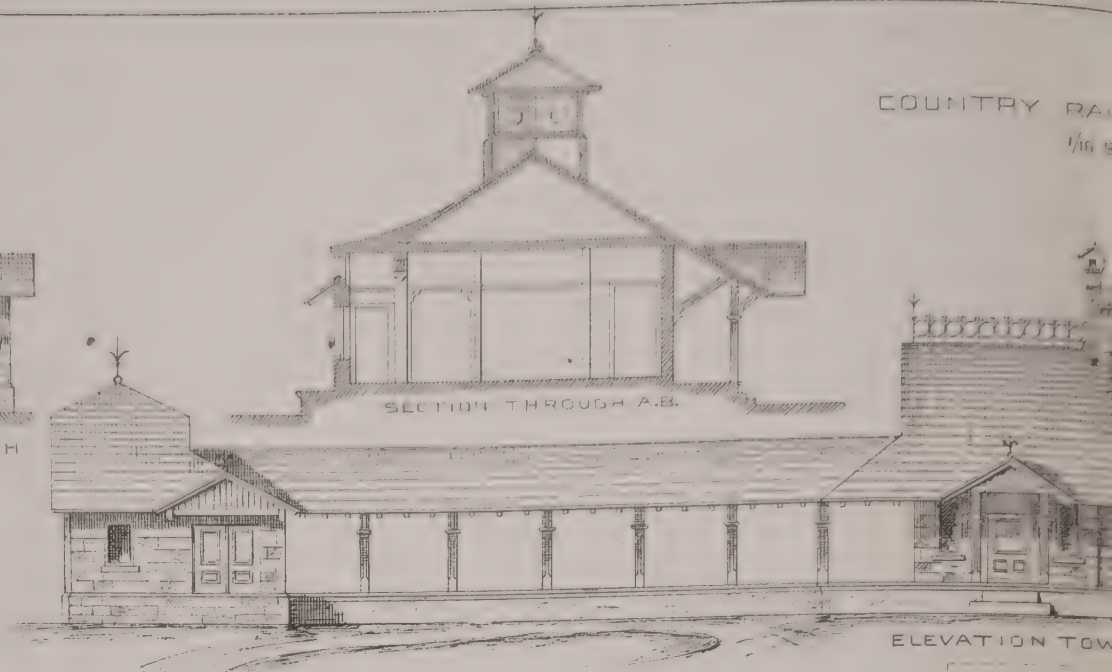
DETAIL
1 INCH SCALE.



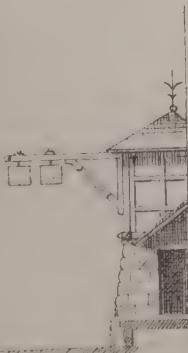
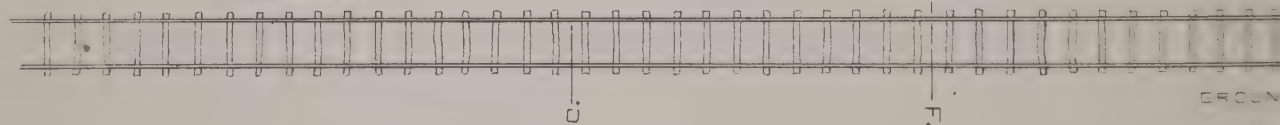
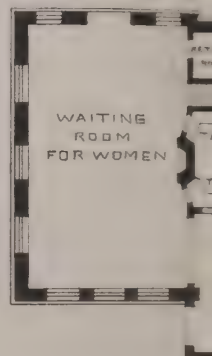
COUNTRY RAIL
1/16



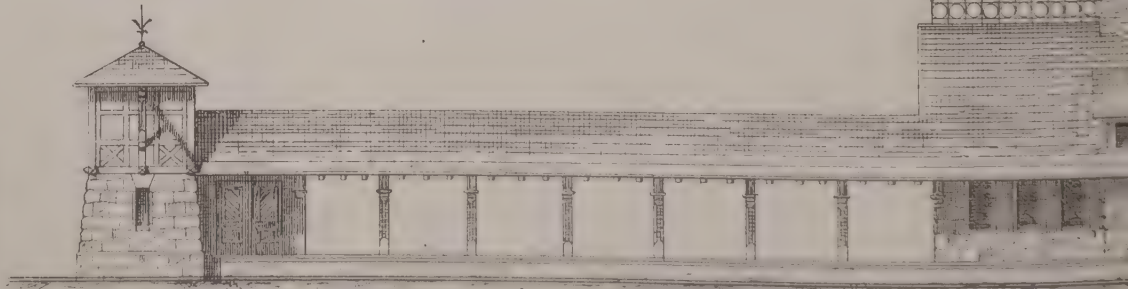
SECTION THROUGH
C.D.



CARRIAGE STAND



SIDE

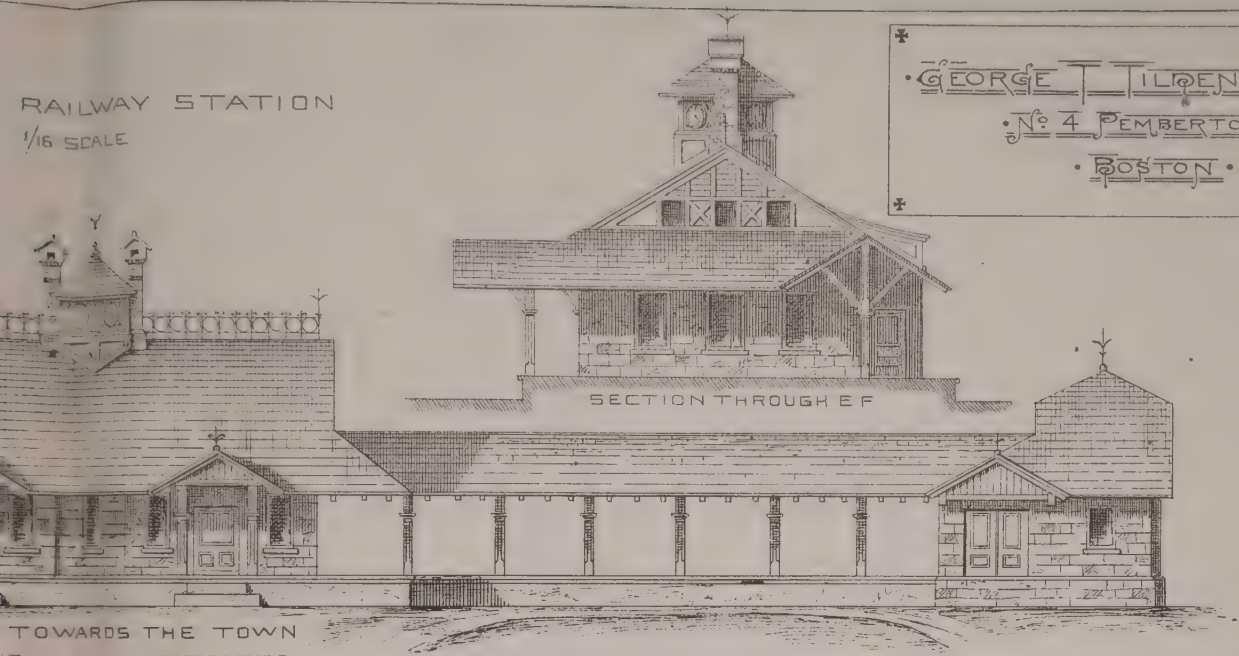


SIGNAL STATION

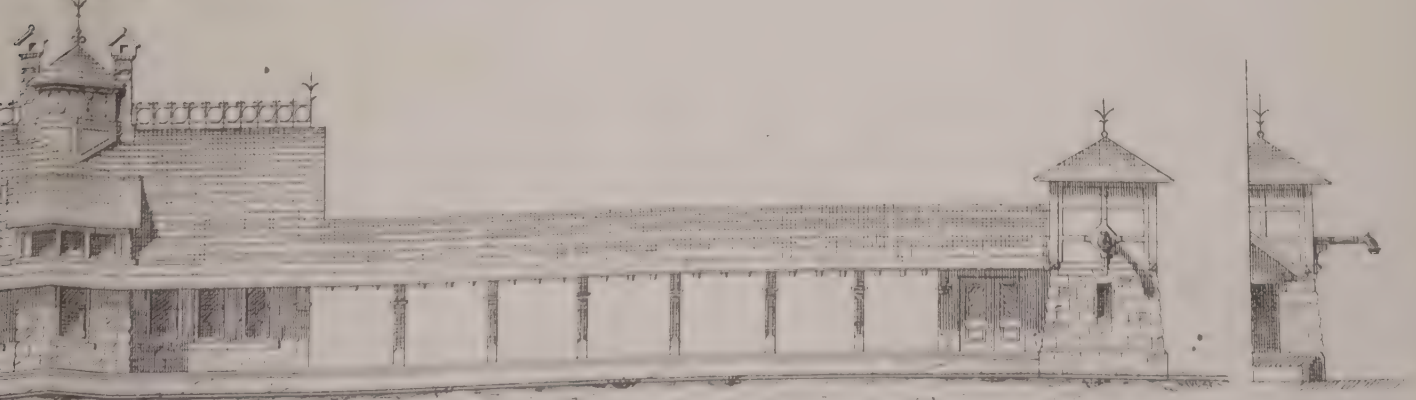
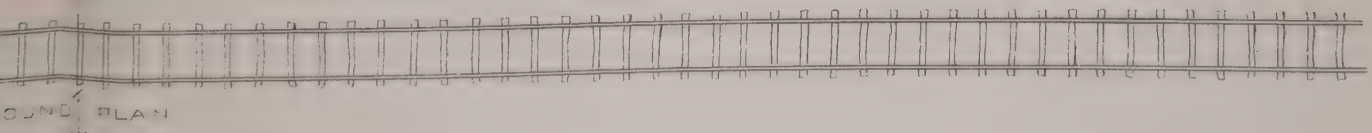
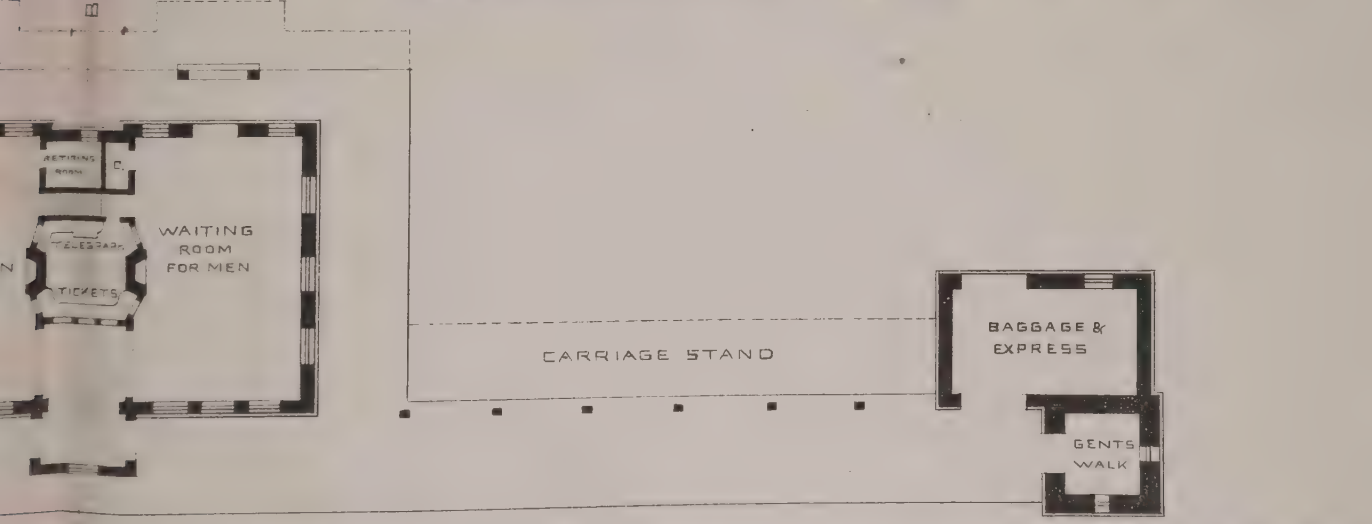
ELEVATION TO

RAILWAY STATION
1/16 SCALE

• GEORGE TILDEN ARCHT. •
• No 4 PEMBERTON SQ. •
• BOSTON •



TOWARDS THE TOWN



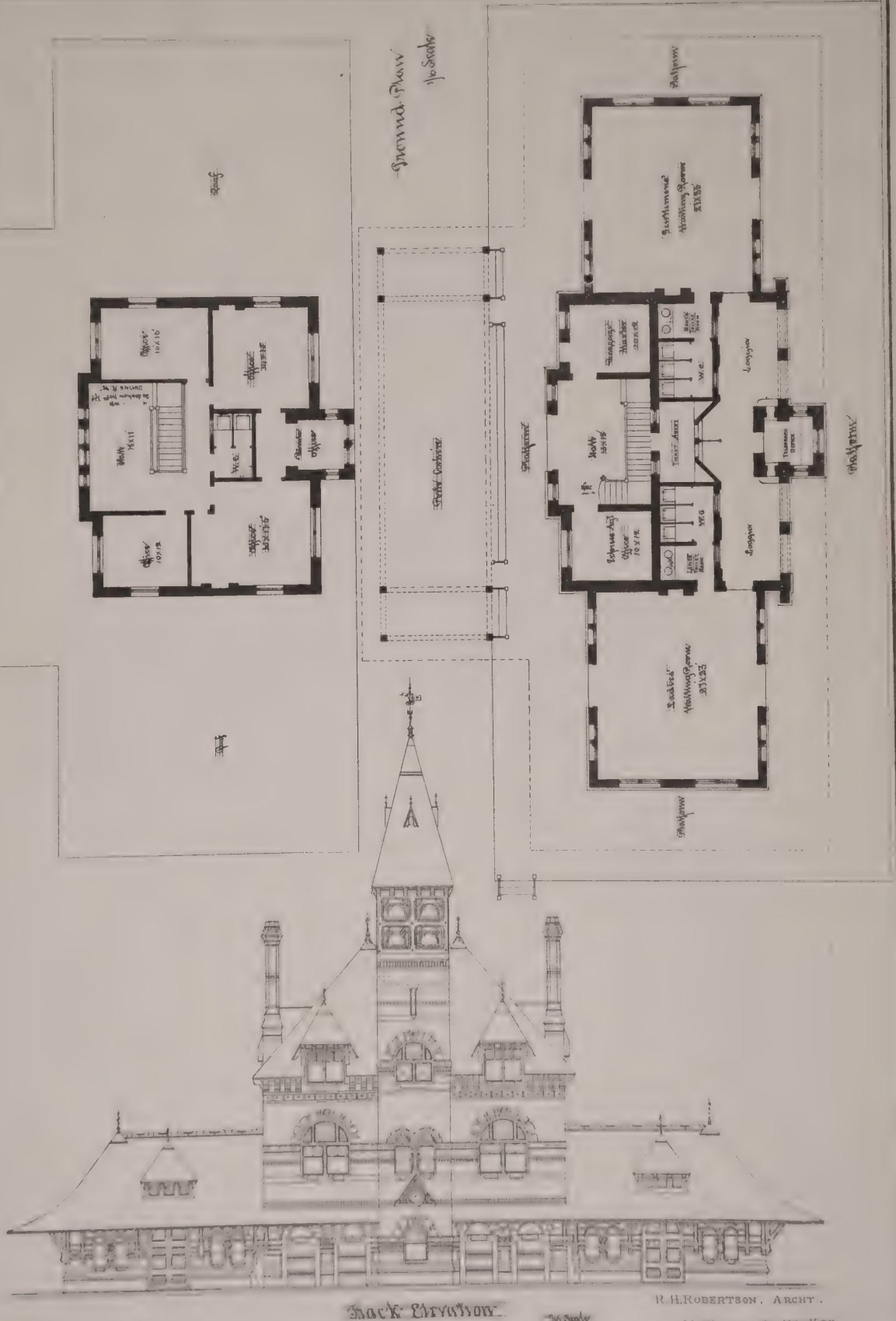
TOWARDS RAILWAY

WATER TANK SIDE

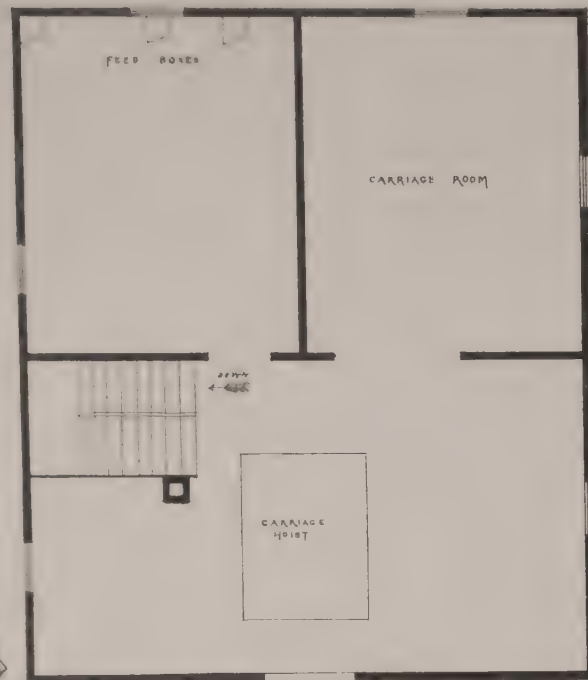
PLATES 134, 135,

Show a design for a railroad station, well adapted in every respect to the requirements of a town of about fifteen thousand inhabitants. The plans, elevation, and perspective view speak for themselves as a design combining convenience with beauty. The material recommended by the architect is red brick, with Ohio stone trimmings. This design is of course susceptible of almost any changes in plans, etc., which might be necessary to meet the conditions given. The cost of such a depot would be very moderate considering its size and accommodations.

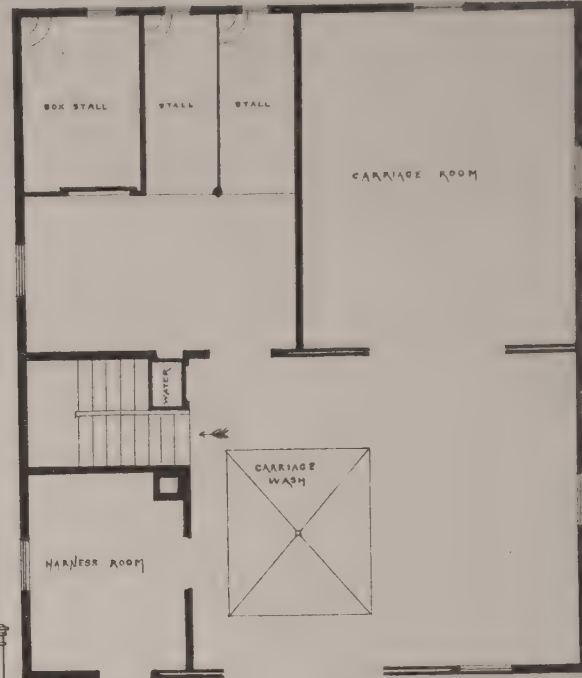




A. P. CUTTING.
ARCHT. TEST.
WILMINGTON, MASS.
SCALE 1/4" = 1 FOOT.



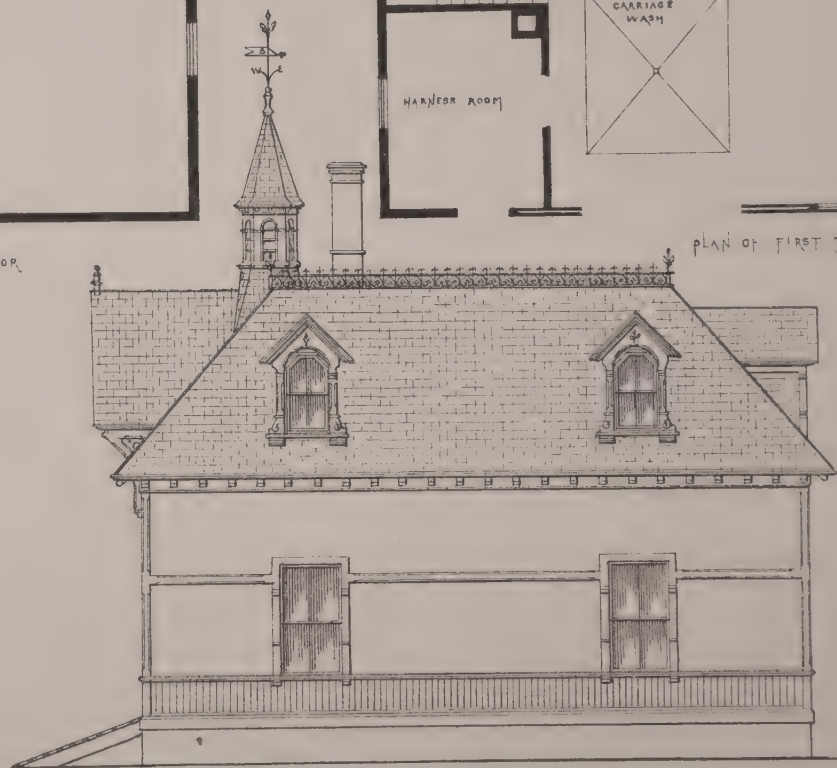
PLAN OF SECOND FLOOR



PLAN OF FIRST FLOOR



FRONT ELEVATION



SIDE ELEVATION

GROUND PLAN.



LOFT PLAN.



PERSPECTIVE VIEW.

G. E. HARNEY
ARCHITECT
149 B'WAY N.Y.

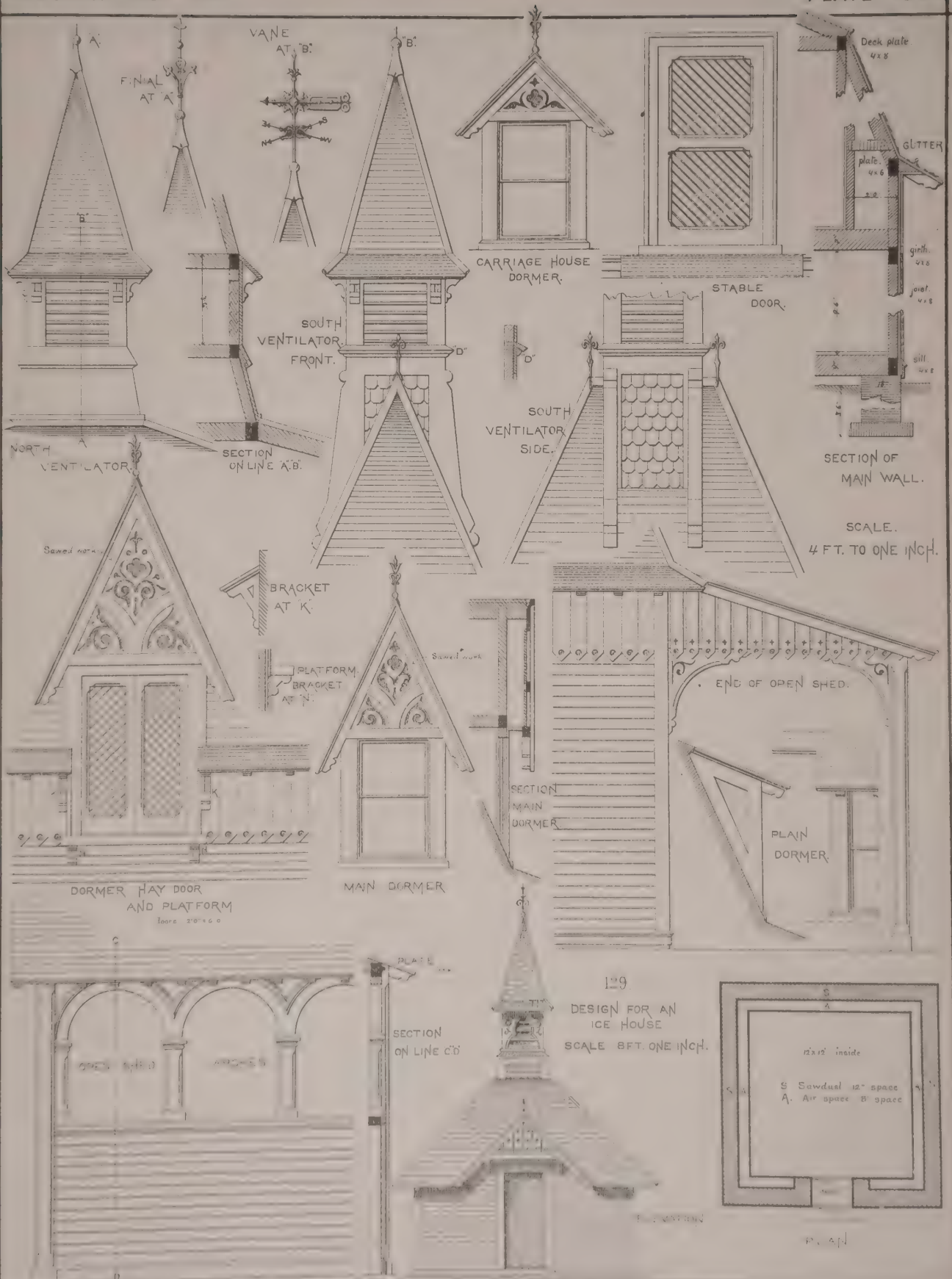
SCALE
16 FT TO ONE INCH.



FRONT.



SIDE.





CARRIAGE HOUSE

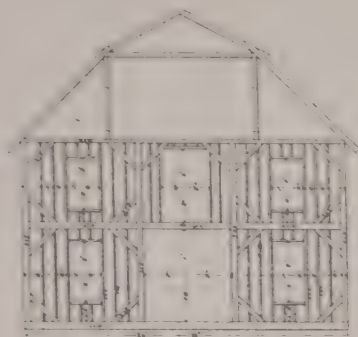
BUILT FOR
HON THOMAS CORNELL.

RONDOUT, N.Y.

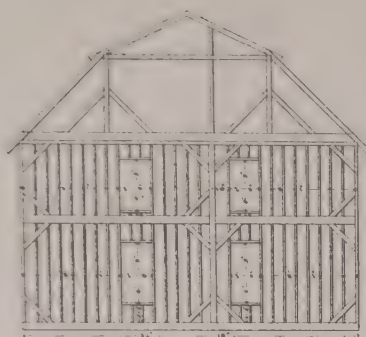
J. A. WOOD ARCHTCT. N.Y.

10 5 0 5 10
 SCALE
 FEET.
 1" = 10'
 ELEVATION

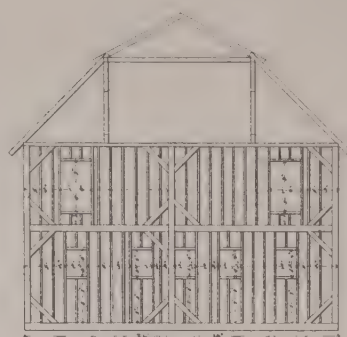




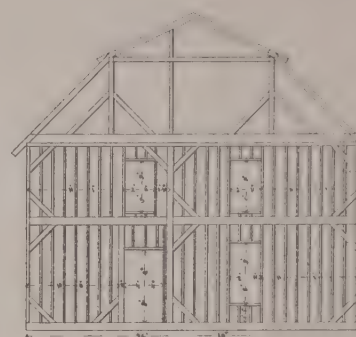
NORTH
FRONT



WEST
SIDE



SOUTH
END

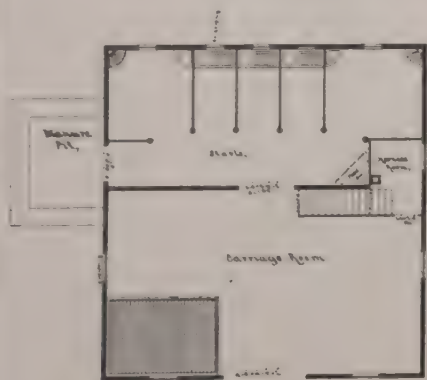


EAST
SIDE

CONSTRUCTION

SILL 4x6
 Posts heavy 4x6
 STUDS 2x4
 JOIST 4x6
 PLANKS 2x4
 STUDS 1x4
 WINDOW SILL 2x4
 CORNER 2x4
 DOOR PLANK 2x4
 DOOR CASE 2x4
 CORNER 2x4
 SILL 2x4
 FIRST FLOORING 2x4
 CEILING 2x4

D.B. PROQUEST
 ARCHT.
 ELIZABETH
 N.J.



FIRST STORY.



SECOND STORY.

Scale 1/4" = 1'-0"



Front Elevation.

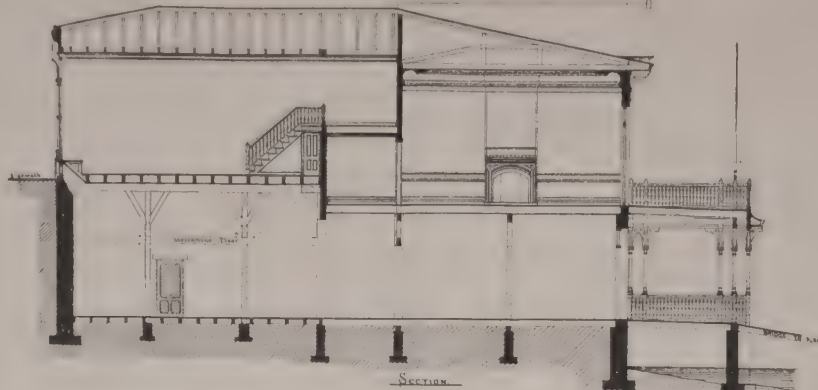


Side Elevation.



NEPTUNE · BOAT · CLUB · HOUSE · S. I.

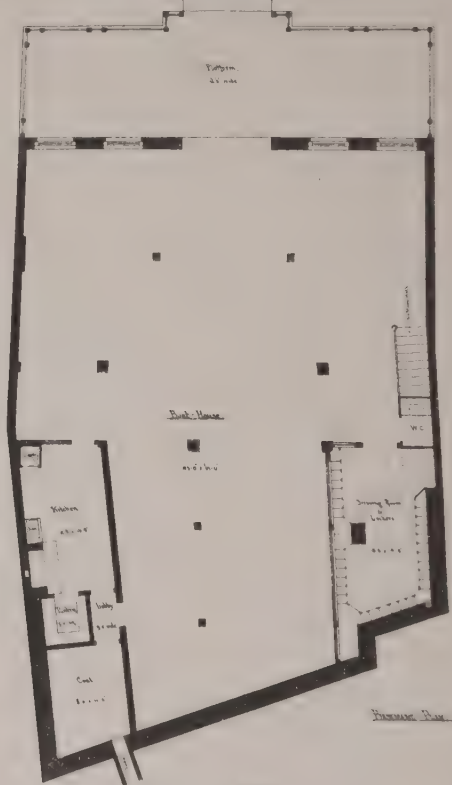
E. A. SARGENT · ARCHT.
98 · B'WAY · N. Y.



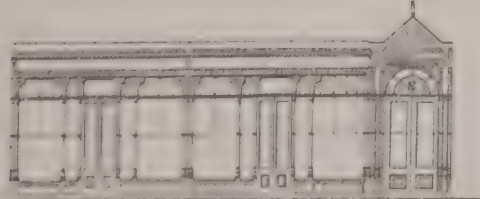
Section



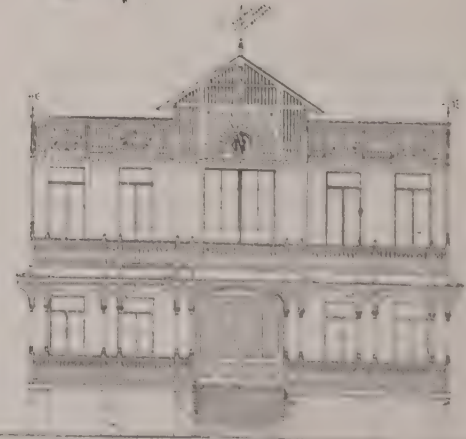
Plan



Plan



Elevation



Elevation

NEPTUNE BOAT CLUB S.I.

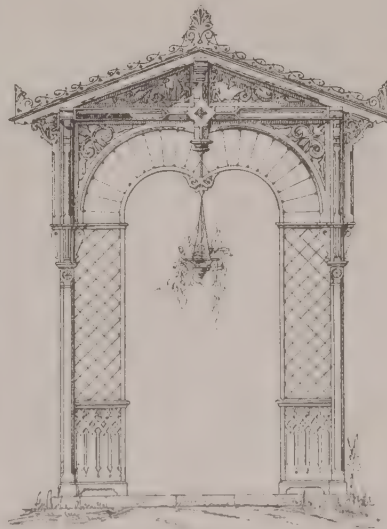
SCALE: 1/16 TO A FOOT

E. A. SARGENT ARCHT.

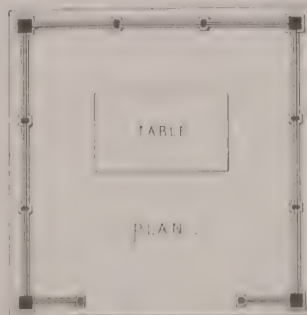
93 BROADWAY N.Y.

DETAIL of FRONT.

DETAIL of SIDE.

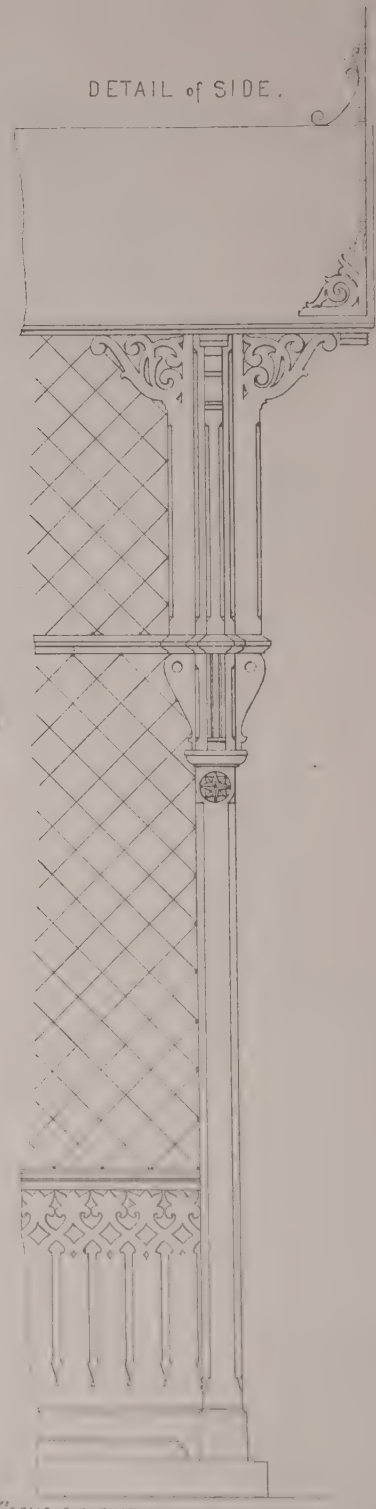


FRONT-ELEVATION.



TABLE

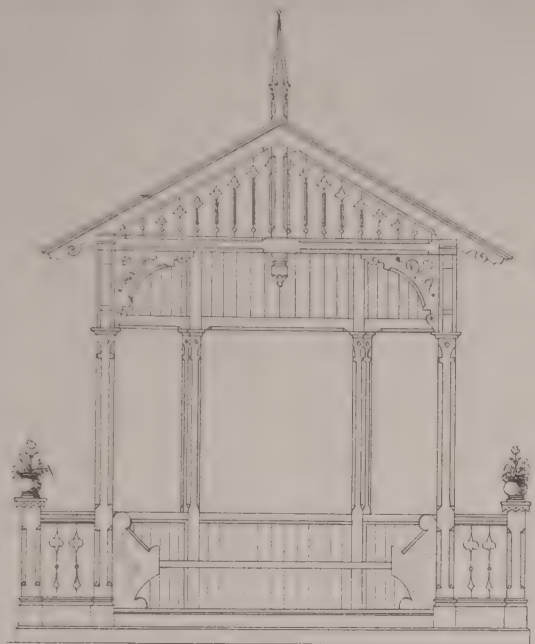
PLAN.



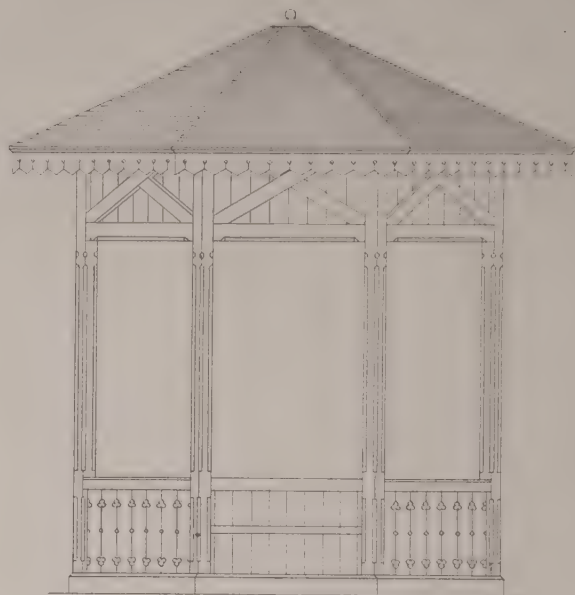
SCALE of ELEVATION and PLAN.

SCALE of DETAILS.

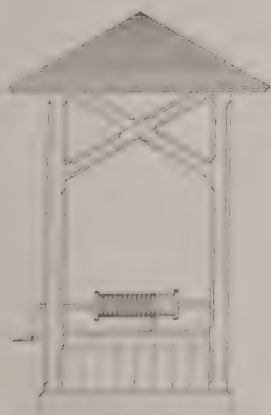
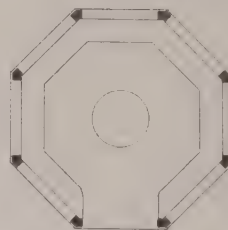
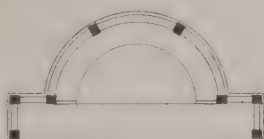
Handwritten notes and signatures.



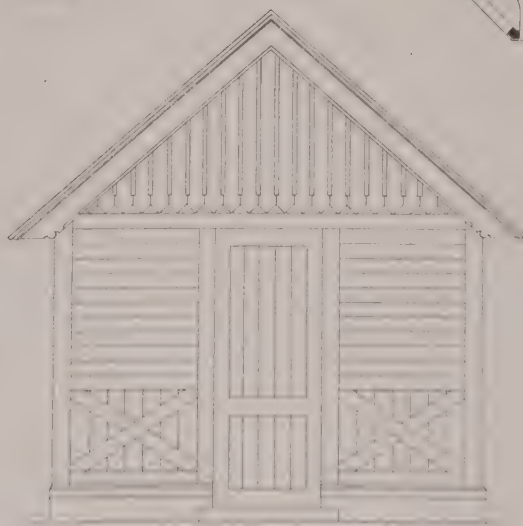
—134—
GARDEN SEAT.



—135—
SUMMER HOUSE.

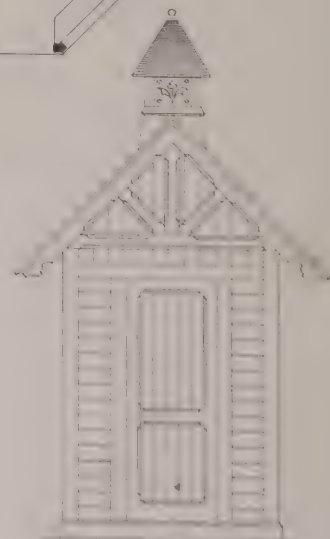


—136—
WELL HOUSE.

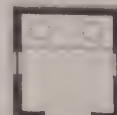
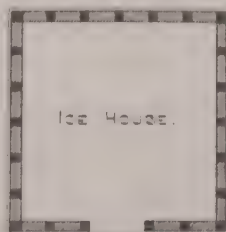


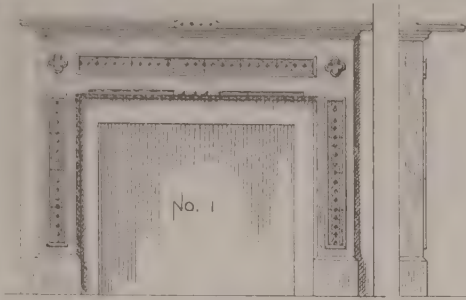
—137—

ICE HOUSE.



—138—
CUT HOUSE.

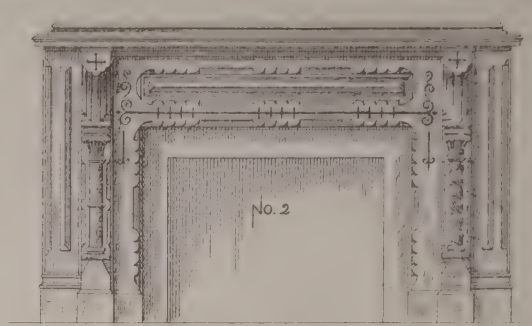




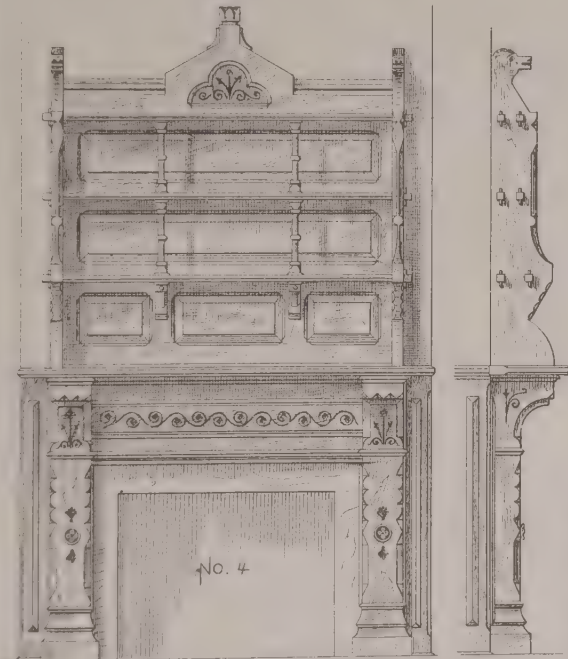
PLAN MANTEL INLAID WITH TILES.



SIDE.



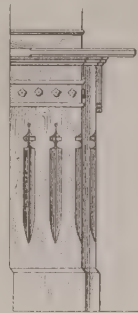
FRONT.



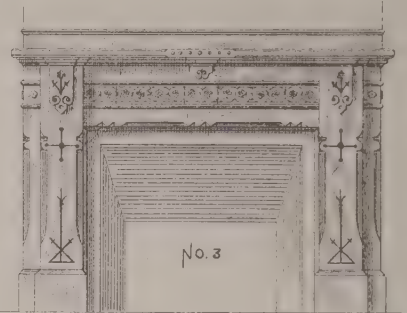
DINING ROOM MANTEL.

SCALE
1/4" TO THE FOOT.

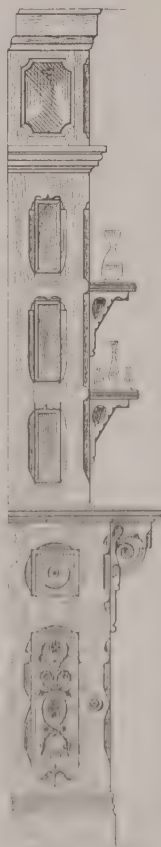
G. E. HARNEY
ARCHITECT
149 B'WAY. N.Y.



MANTEL WITH TILES IN FACE.



MANTEL WITH MIRRORS.



MANTEL WITH MIRRORS.

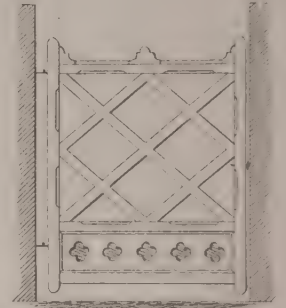


NO. 1. CARRIAGE GATEWAY AND FOOT GATE. POSTS OF STONE GATES AND FENCE OF WOOD AND IRON.



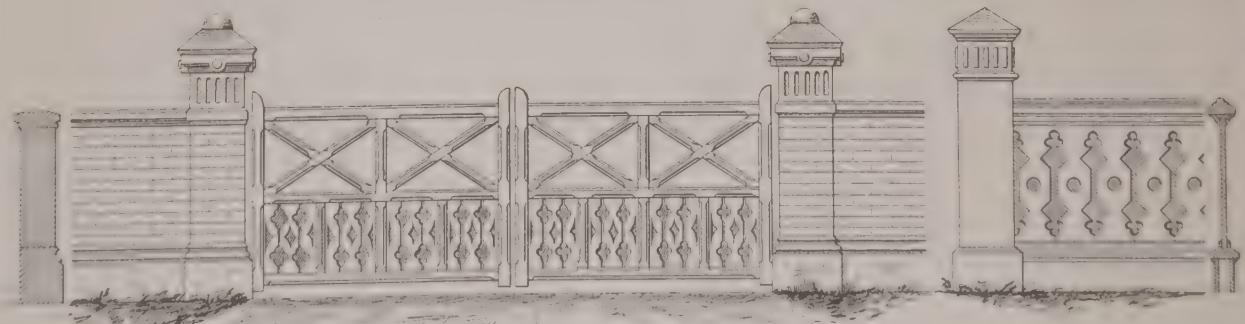
G. E. HARNEY ARCHITECT
149 B'WAY N.Y.

CARRIAGE GATEWAY. POSTS OF BRICK AND STONE. NO. 2.



NO. 3. FOOT GATE.

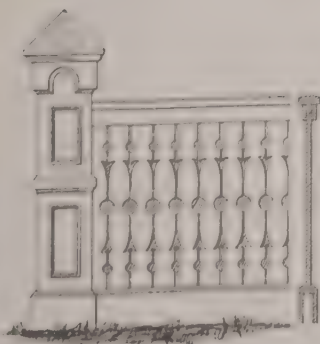
SCALE
3/8 OF AN INCH TO ONE FOOT.



NO. 4. CARRIAGE GATEWAY. POSTS AND FENCE OF BRICK AND STONE.

NO. 5.

NO. 5, 6, 7, AND 8. ALL WOOD.



NO. 6.



NO. 7.



NO. 8.

J. A. Wright del.

SUMMER HOUSES



—153—



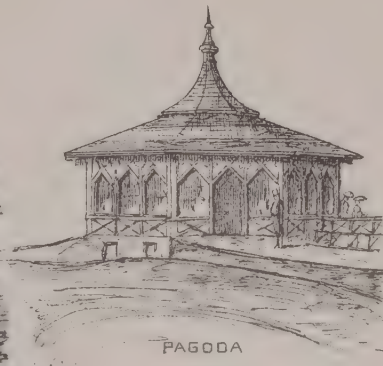
—154—



—155—



—156—



PAGODA

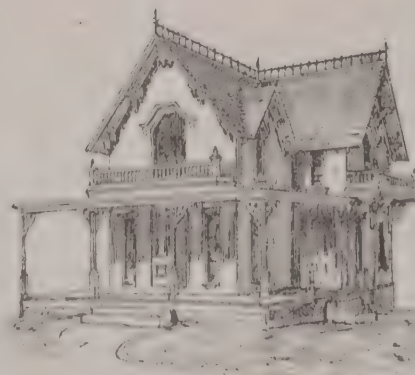
—157—



—158—



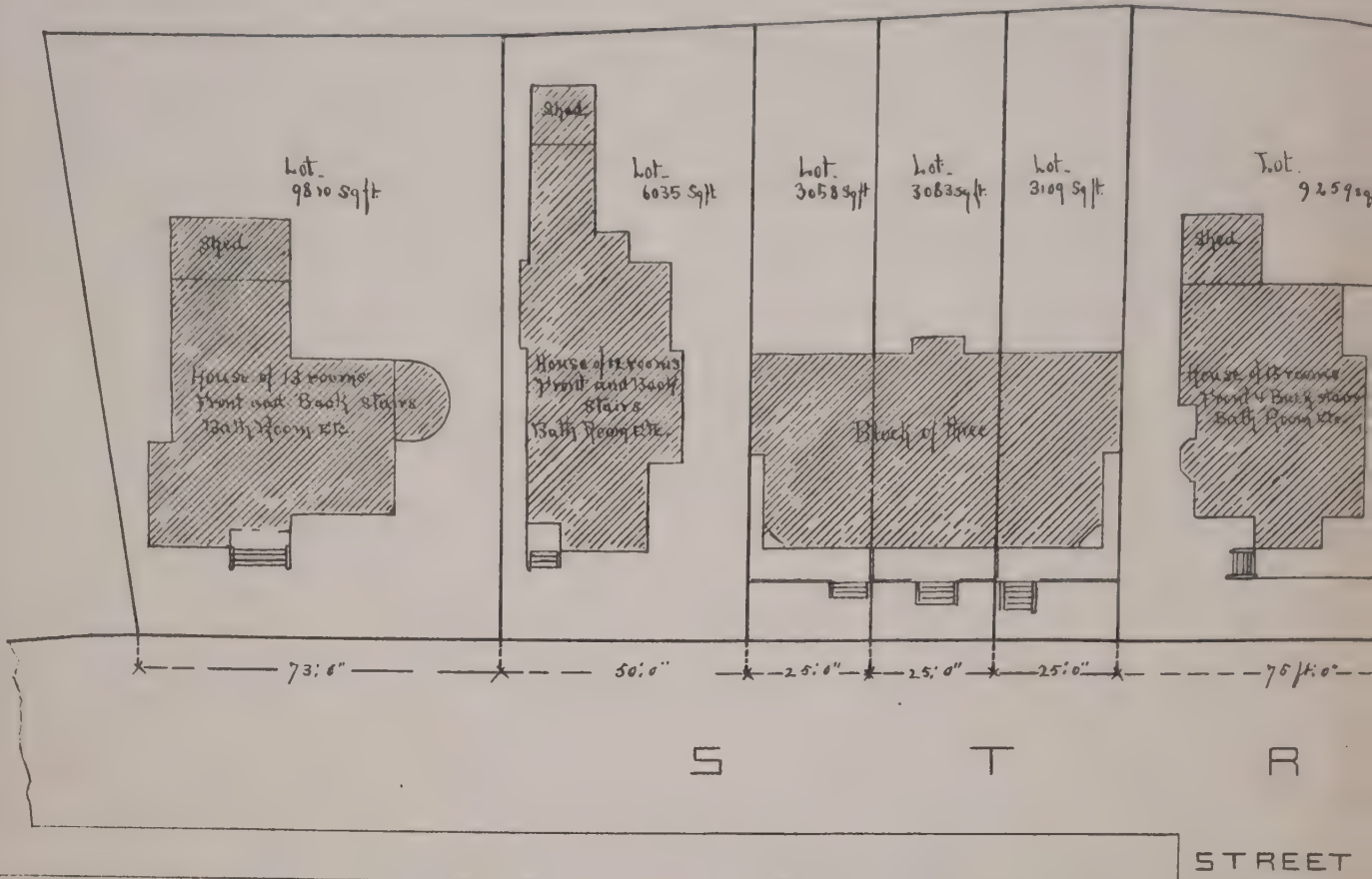
—159—

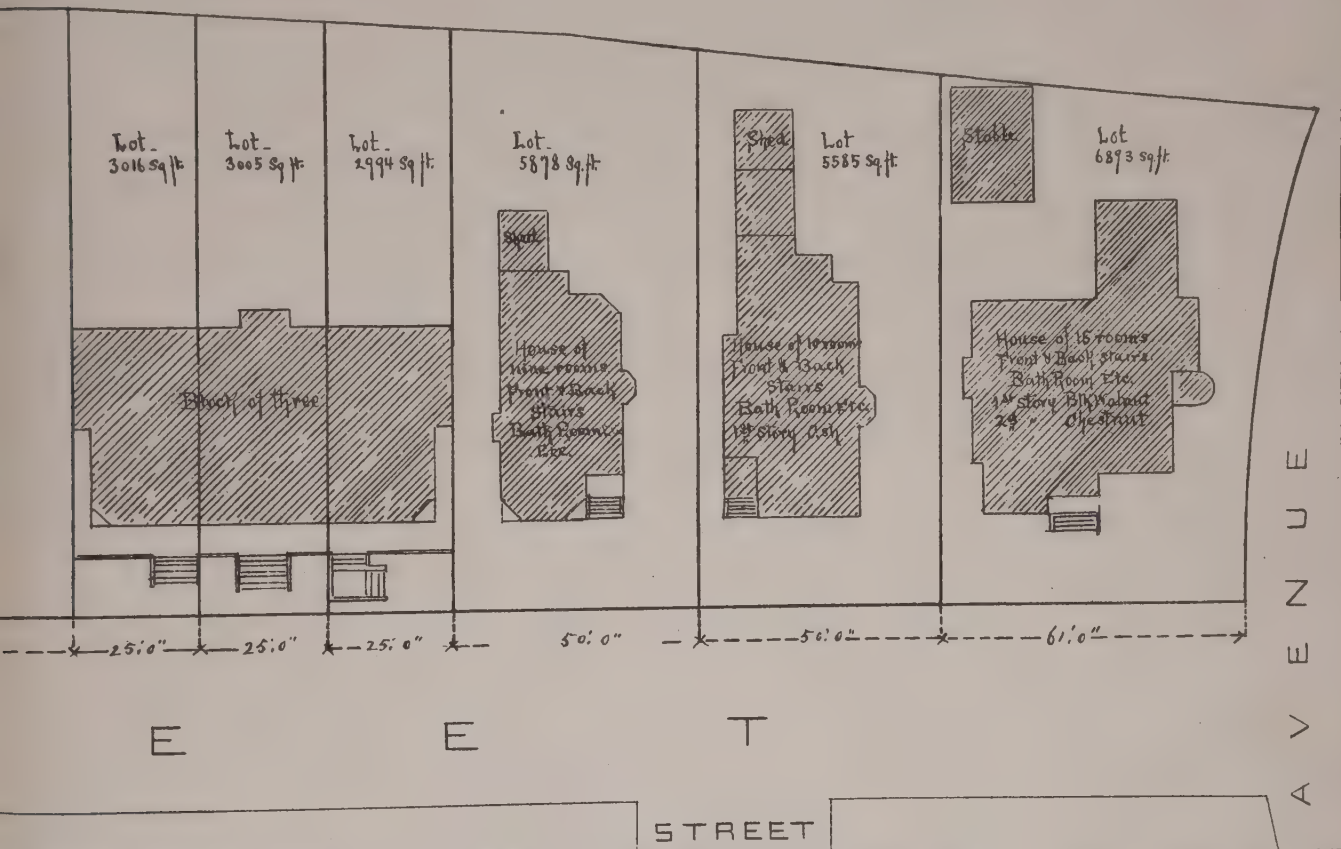


—160—



—161—

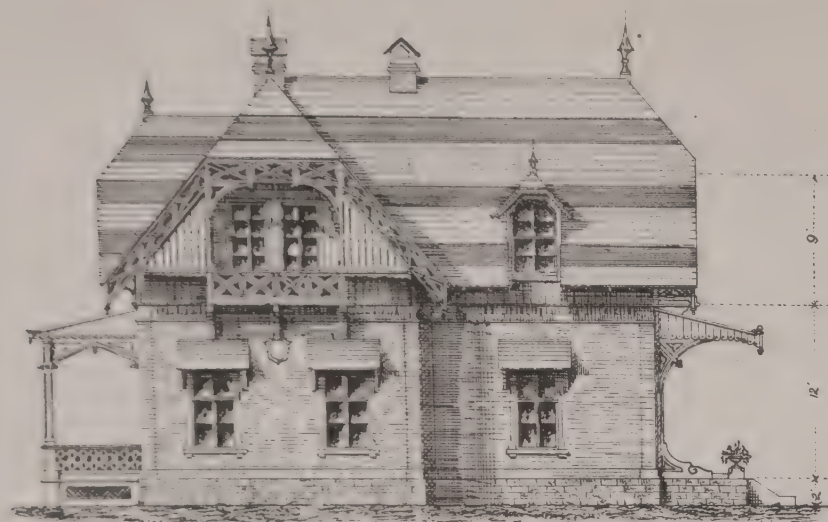




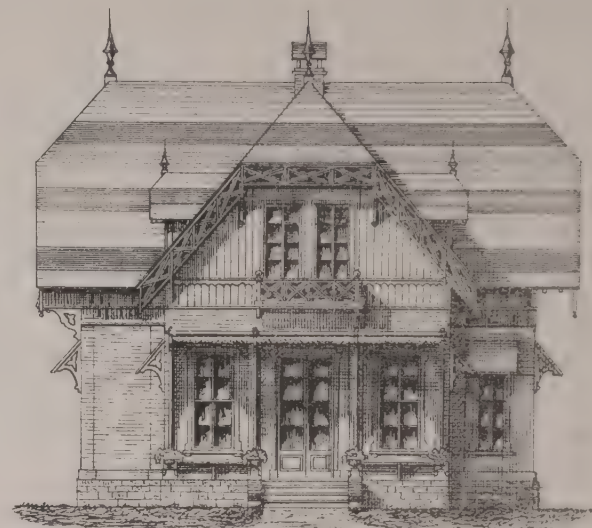
PLATES 150, 151,

Show a design for a Swiss lake cottage, which was originally prepared for a cottage containing a gardener's dwelling and a separate "*salon tete*," as the French term it, for the exclusive use of the proprietor of the mansion. The cottage is situated on the easterly slope of a heavy timber-grove, about 600 feet from the elegant summer residence, and 300 feet from the greenhouse and garden, forming a triangle, with its base near the top of the hill. The *salon* and its broad-covered veranda fronts toward a picturesque small mountain lake, a quarter of a mile long, surrounded and shaded with noble forest trees at intervals with the dense foliage of the sassafras and the dogwood. From the site of the cottage to the east the eye rests upon a most charming mountain scenery of solitary beauty, a lovely place to spend an afternoon or evening.

The gardener's rooms are located in the rear and the attic, but so arranged that if the parties occupying the *salon* desire to be waited upon by the gardener's wife or servants a connection is provided for direct communication with the gardener's apartments. Another desirable feature of the design is the use of the *salon tete* in winter. The proprietor, who spends the winter with his family in the City, occasionally calls at his summer residence for a day or two. The *salon* is then turned into a bed or living room, while the gardener's attention provides for the necessary comfort, etc.



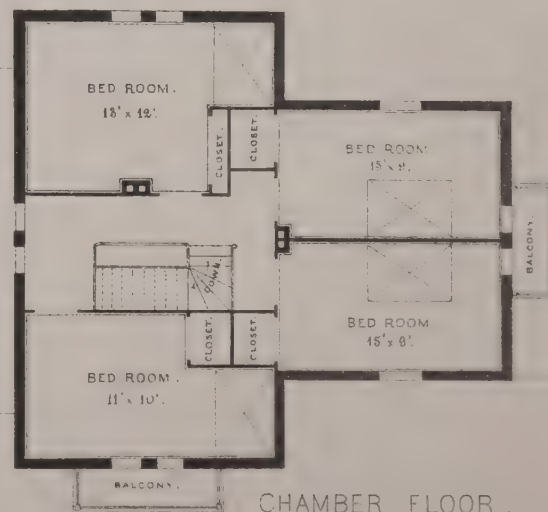
SIDE ELEVATION.



LAKE FRONT.



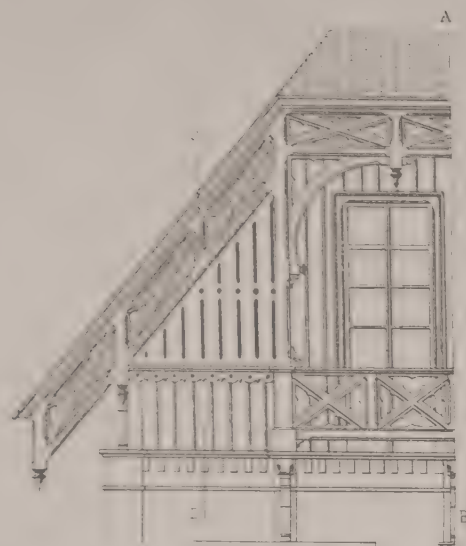
PRINCIPAL FLOOR.



CHAMBER FLOOR.

SCALE - 1/4" = 1'-0"

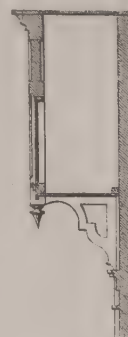
J. W. EIDENMANN, ARCHITECT, 110 BROADWAY, N. Y.



SIDE GABLE.



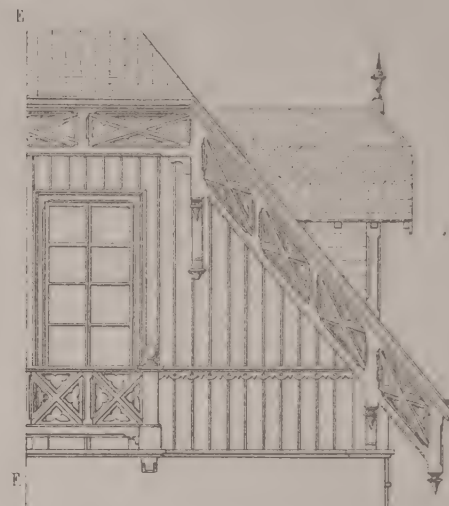
SECTION
ACROSS A.B.



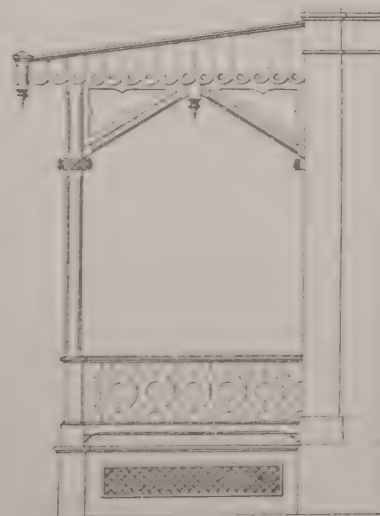
SECTION
ACROSS C.D.



SECTION
ACROSS E.F.



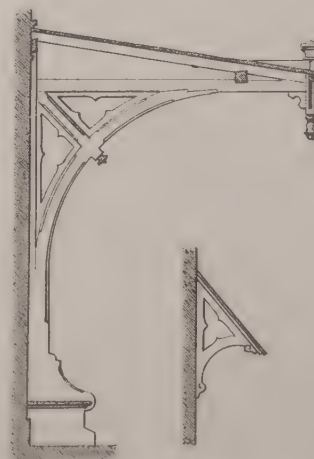
FRONT GABLE.



VERANDA.



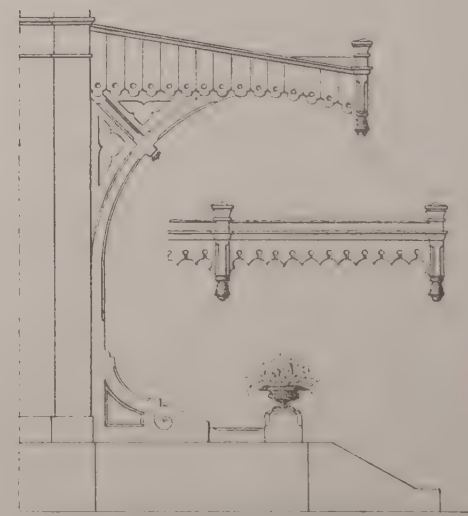
DORMER WINDOW.



SECTION
ACROSS PIAZZA.



WINDOW HOOD.



PIAZZA.

SCALE - 4 FEET TO 1 INCH.

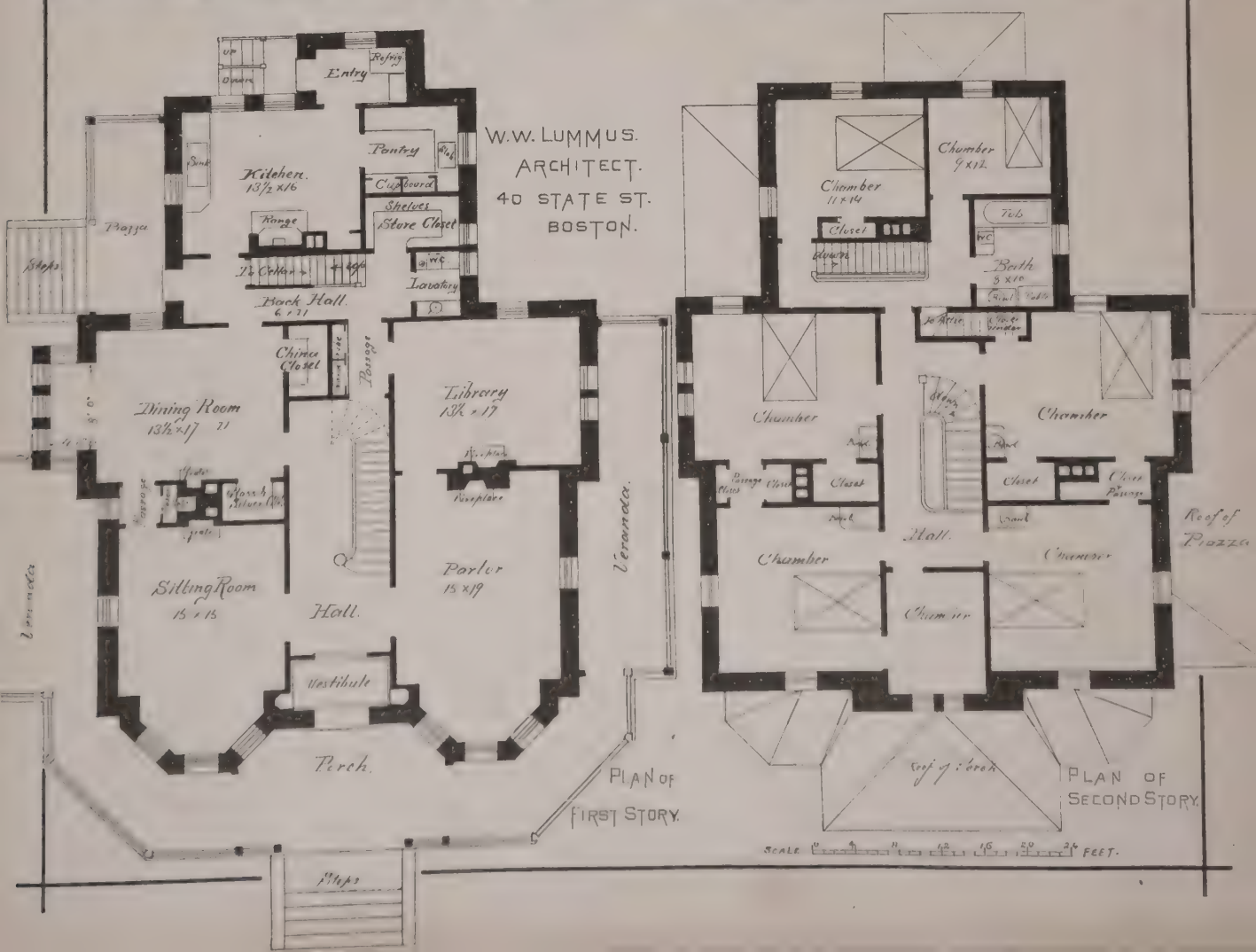
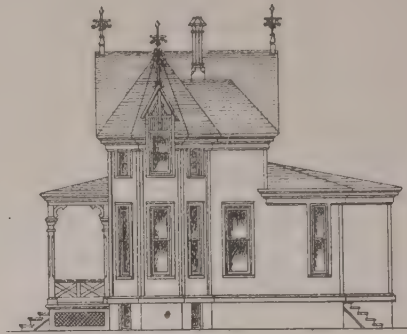


PLATE 153,

Shows plans and elevations of a cottage villa—brick foundations, cellar under whole house—pine finish throughout, and back plastered between studs for warmth.



FRONT



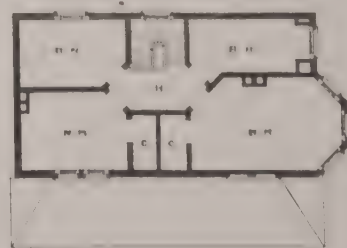
SIDE



PERSPECTIVE VIEW



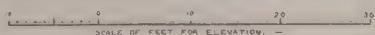
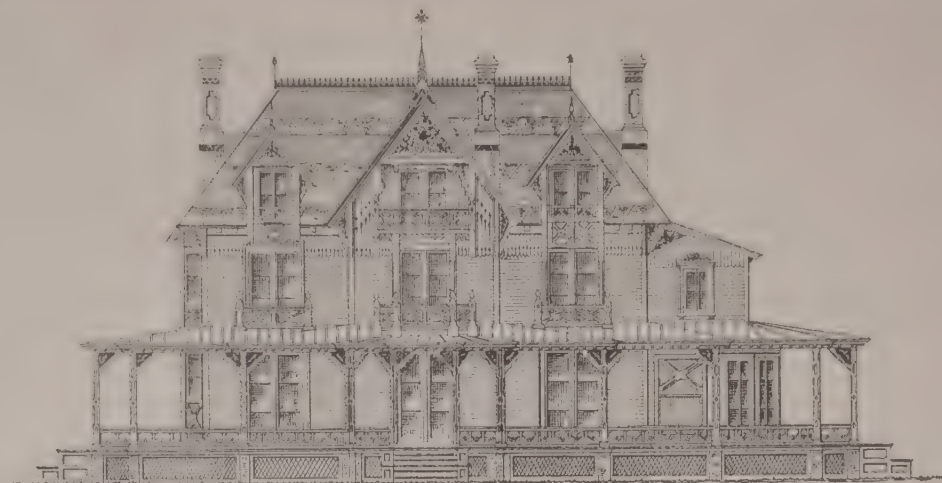
FIRST STORY



SECOND STORY

SCALE $\frac{1}{16}$ IN = 1 FT

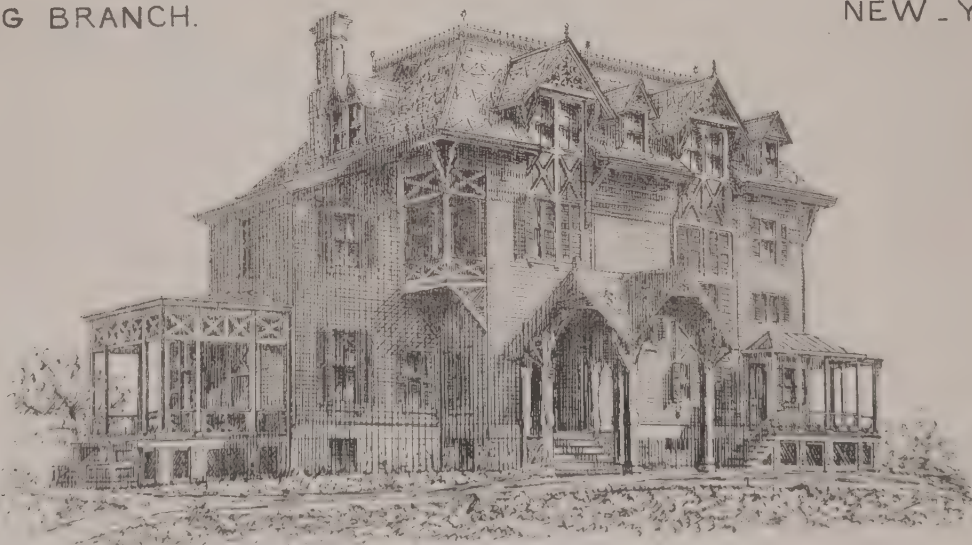
W. M. WOOLLETT, ARCHT.



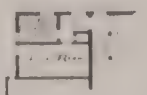
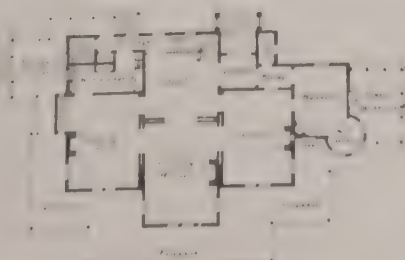
SOUTH FRONT TOWARDS OCEAN.

VILLA,
NEAR
LONG BRANCH.

A. J. BLOOR, ARCHT.,
128 BROADWAY,
NEW YORK.



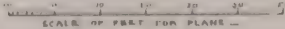
FROM PHOTOGRAPH OF BUILDING AS ERECTED,
SHOWING NORTH & EAST FRONTS.



ENTRESOL



PRINCIPAL STORY.



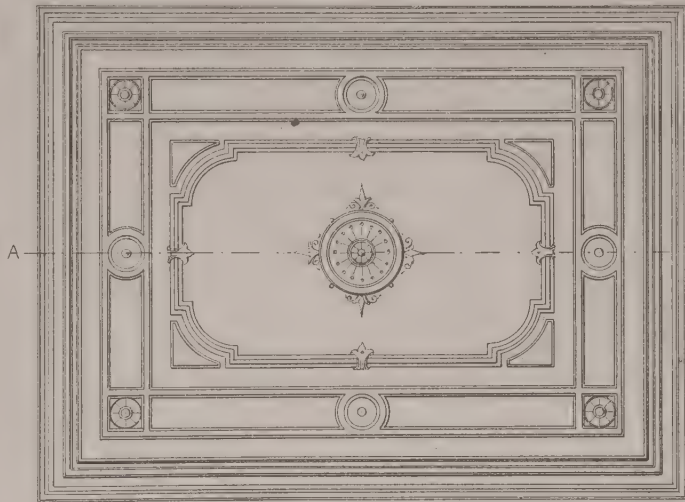
SECOND STORY.

SECTION of CEILING
CORNICES

SECTION at A-B

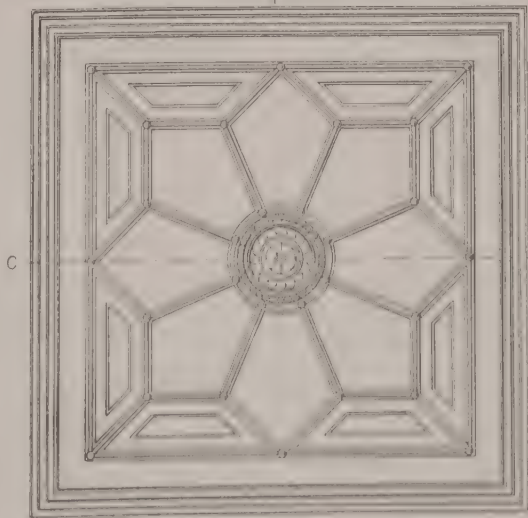
SECTION of
CEILING
CORNICES

PLAN of CEILING.



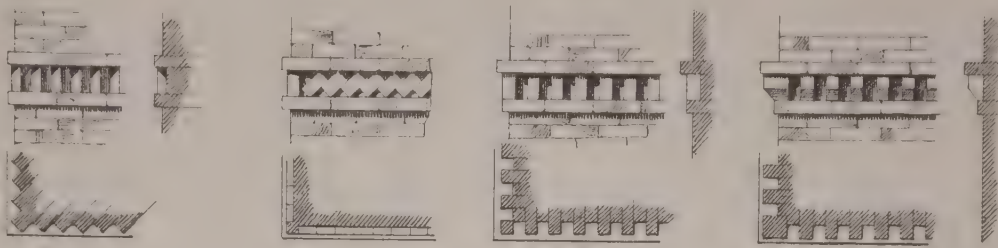
SECTION at C-D.

PLAN of CEILING.

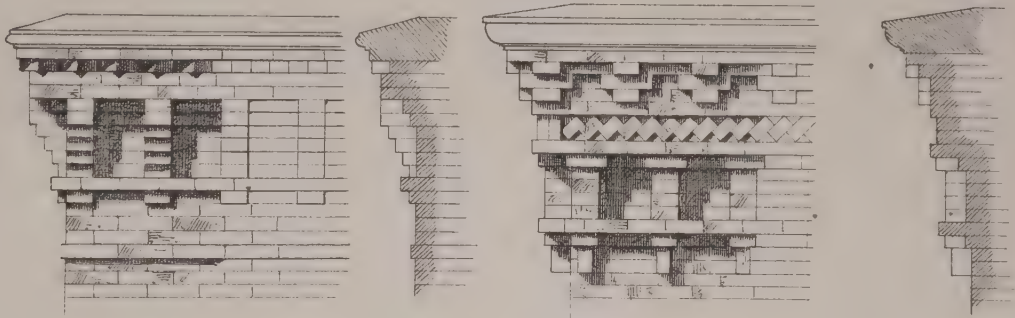


1" SCALE of PLANS, OR $\frac{1}{4}$ INCH.
 1" SCALE of SECTIONS, OR $\frac{1}{8}$ INCH.

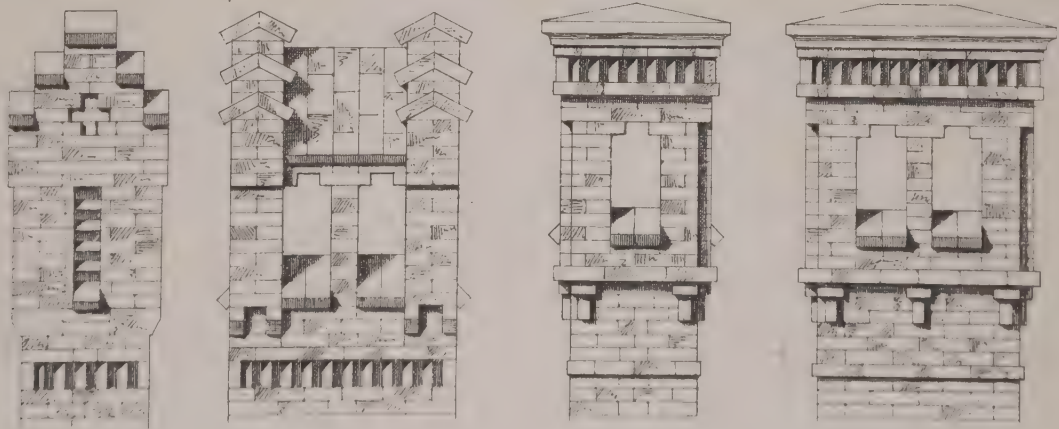
BELT - COURSES.



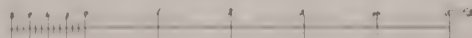
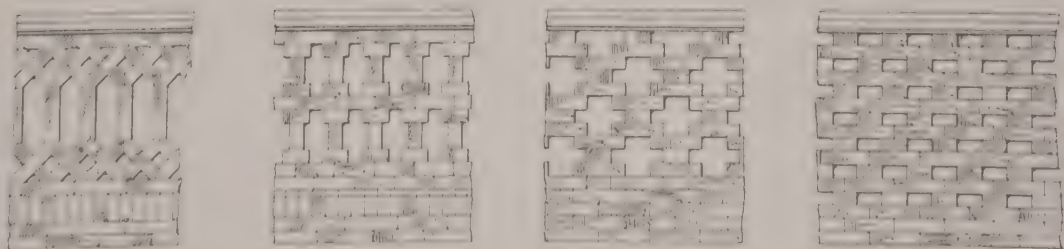
MAIN CORNICES.



CHIMNEY - CAPS.



OPEN BRICK WALLS.



MAIN CORNICES.

ELEVATION.

SECTION.

ELEVATION.

SECTION.

MAIN CORNICES.

BELT - COURSES.

WINDOW TRIMMINGS and CAPS.

SECTION.

BASES and PEDESTALS.

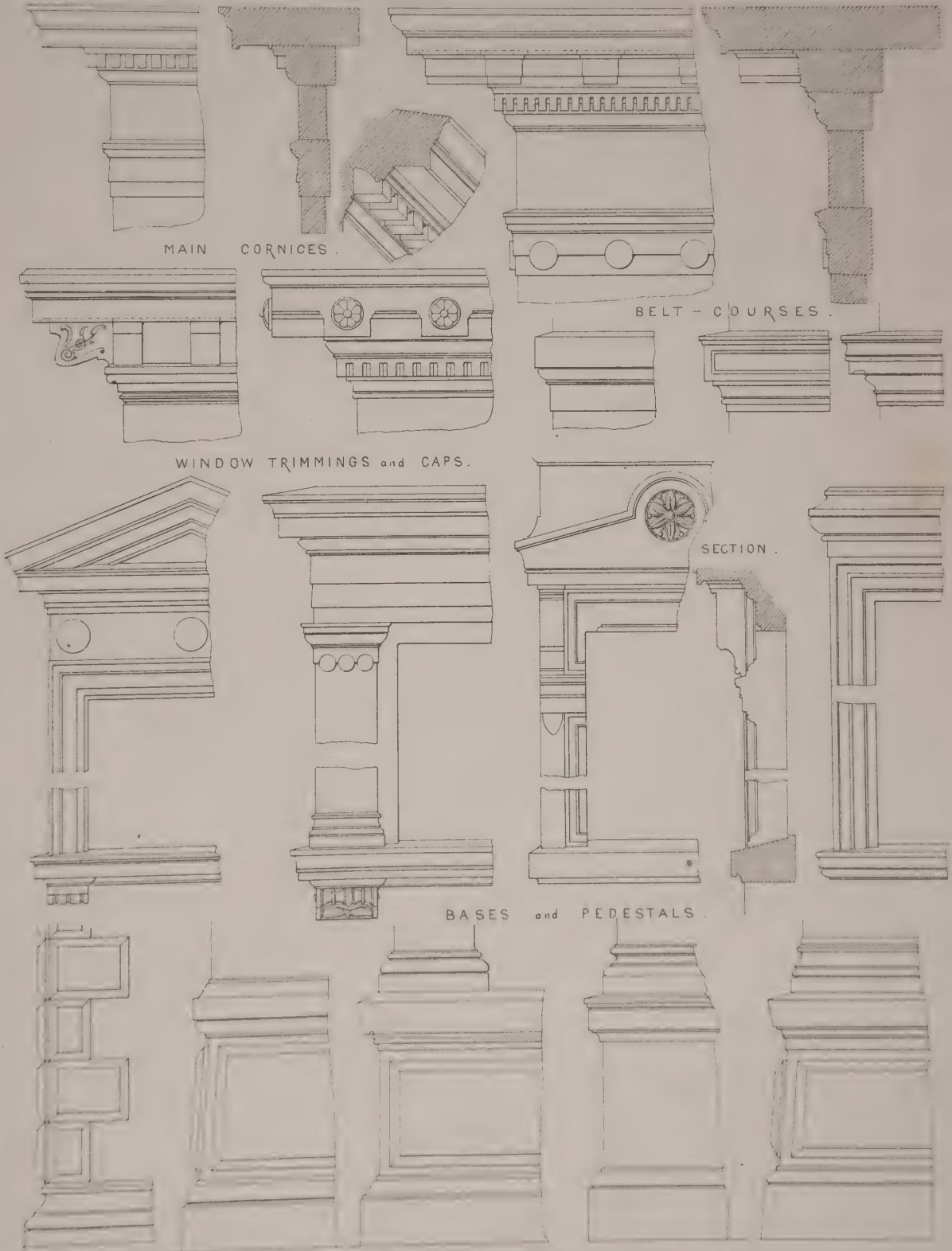
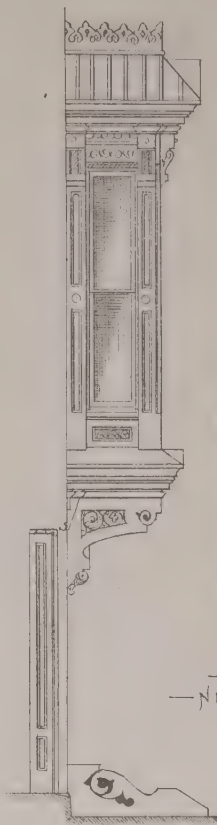


PLATE 158,

Shows miscellaneous details, including projecting bay over front door, in wood; best adapted for a city house. Newel and front door of walnut. Mantels for either wood or marble.

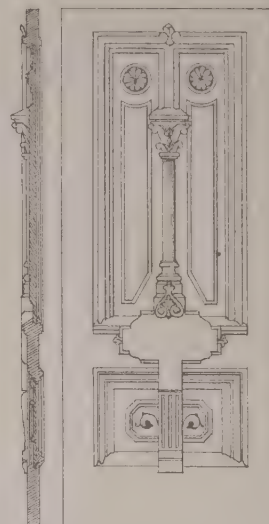


$\frac{1}{4}$ IN. SCALE

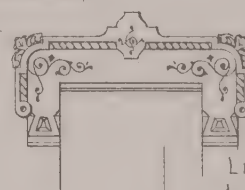


— PROJECTING BAY —

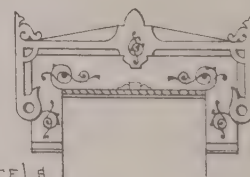
— NEWEL —
 $\frac{1}{2}$ IN. SCALE



$\frac{1}{2}$ IN. SCALE



$\frac{1}{2}$ IN. SCALE

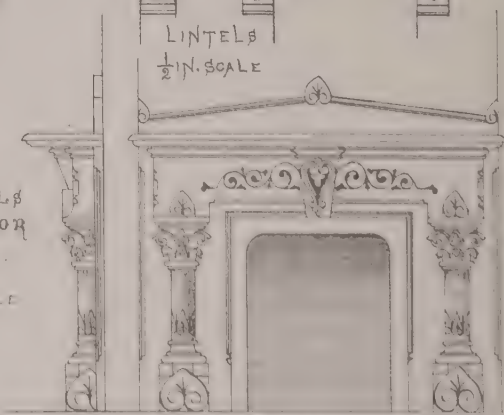


IN WOOD OR
STONE.

$\frac{1}{2}$ IN. SCALE



— SIDE —



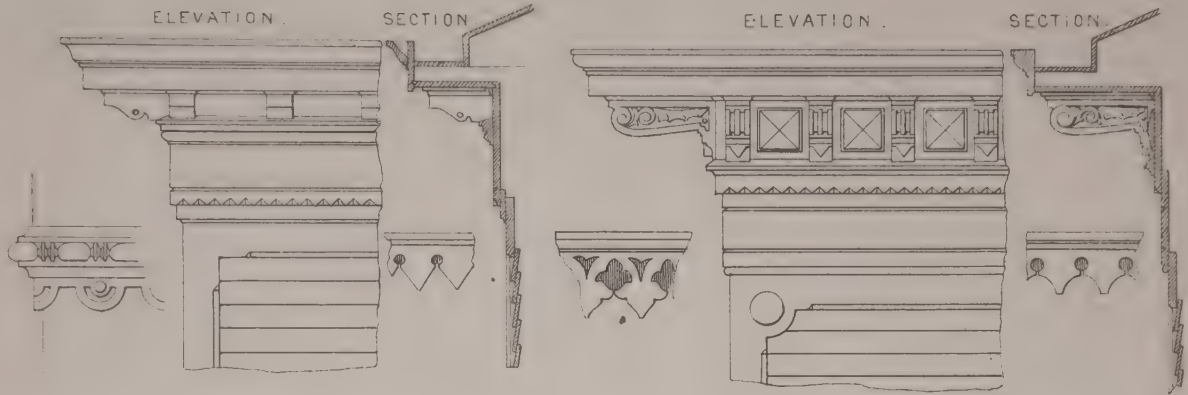
— SIDE —

— PLAN. —

— W. M. WOOLLETT —
— ARCHITECT. —

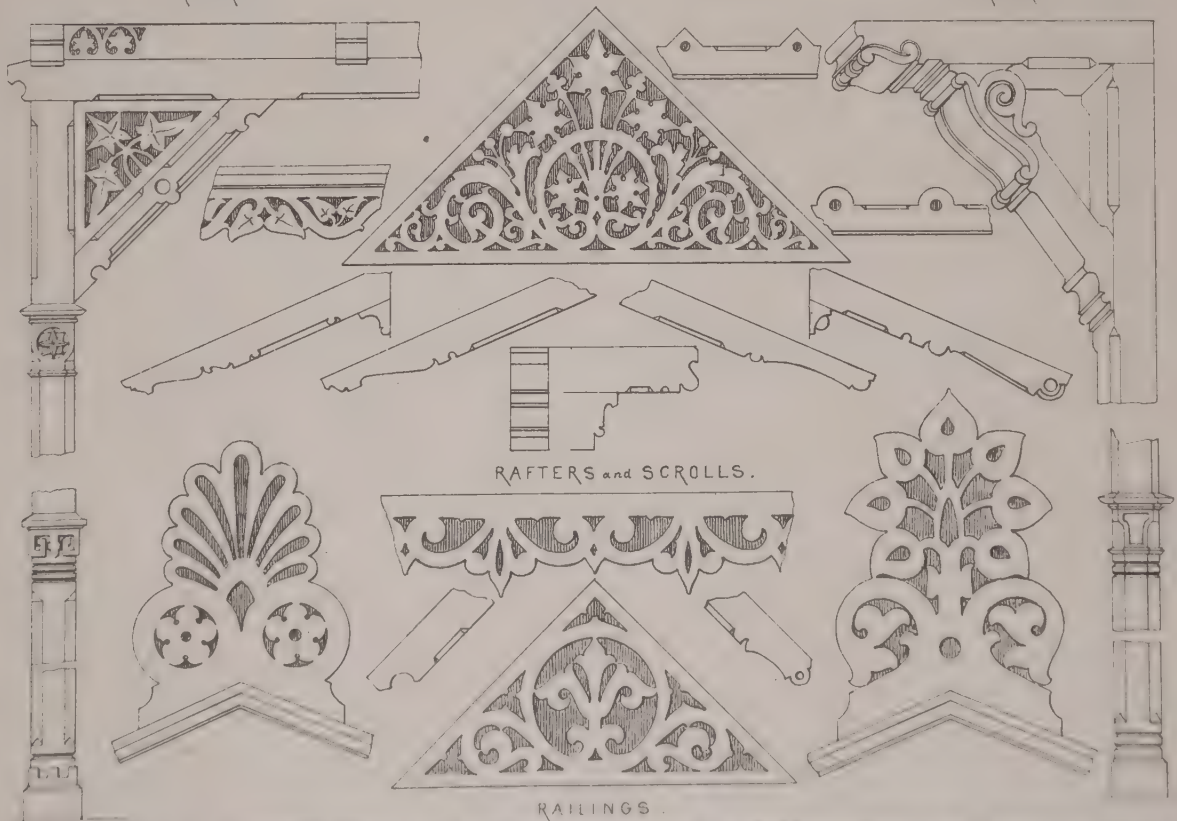
— PLAN. —

WOODEN CORNICES.



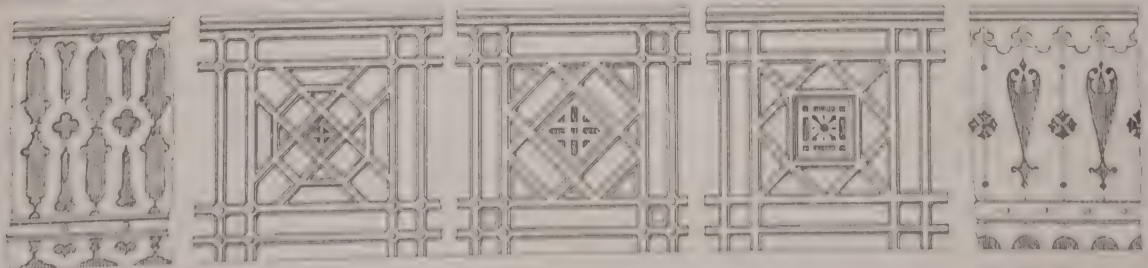
BRACKET.

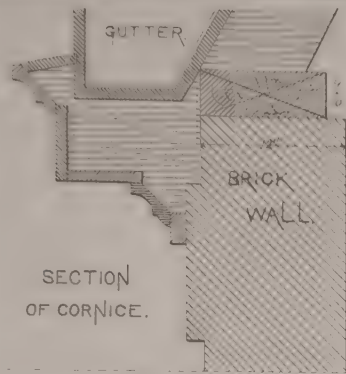
BRACKET.



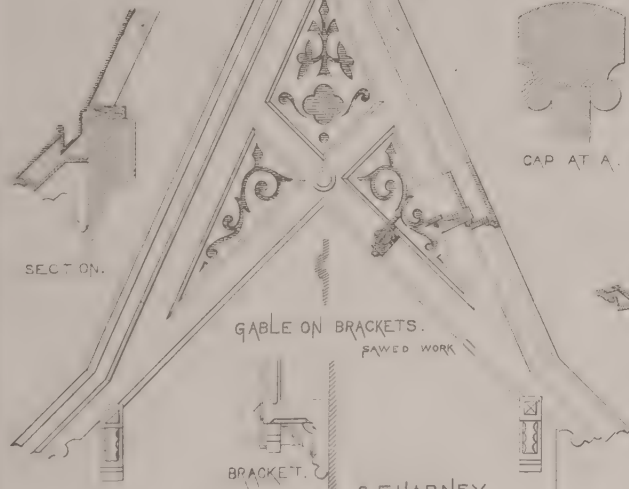
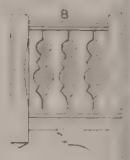
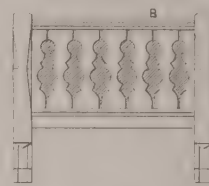
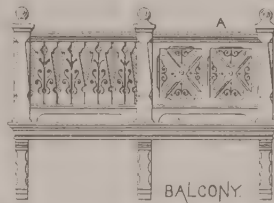
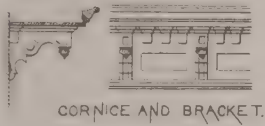
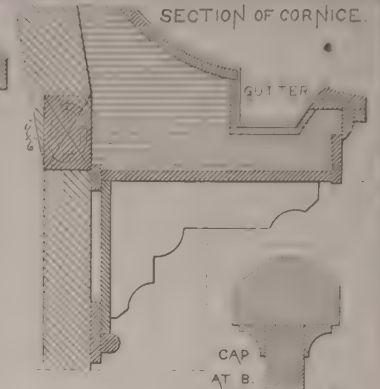
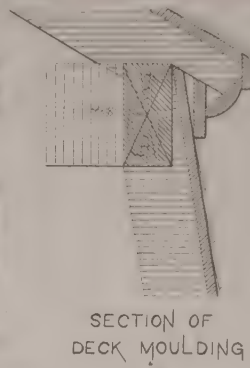
RAFTERS and SCROLLS.

RAILINGS.

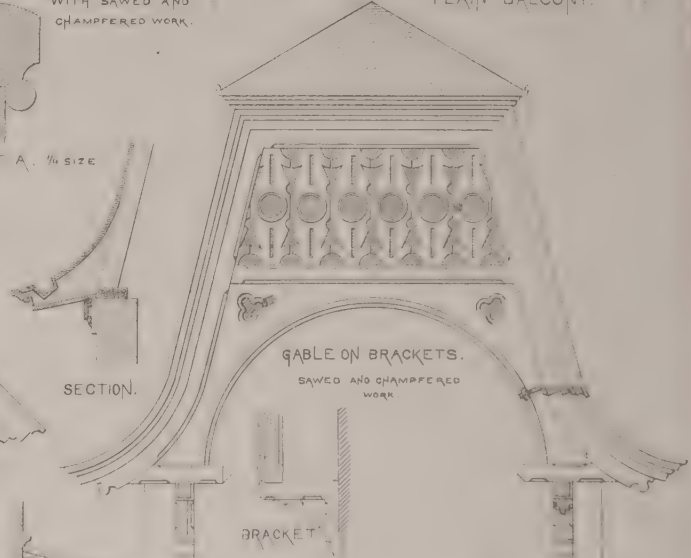




PLAIN CORNICE FOR A MANSARD ROOF.



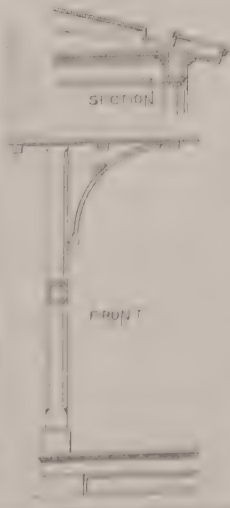
CAP AT A. 1/4 SIZE



G. E. HARNEY ARCHITECT
149 B'WAY N.Y.

SCALES.

UNDER DOTTED LINE, 4 FT. = ONE IN.
ABOVE DOTTED LINE, 1 FT. = ONE IN.



NEW YORK FORM OF CONTRACT.

(Revised by Wm. T. HALLETT.)

Articles of Agreement,

made and entered into
this _____ day of _____ in the year one thousand eight hundred
and seventy-_____. **By and Between**

_____ part of the first part, and _____

_____ part of the second part.

First, The said part of the second part do hereby, for _____ heirs,
executors and administrators, covenant, promise and agree, to and with the said part of the first
part, _____ executors, administrators, or assigns, that _____ the said
part of the second part, _____ executors or administrators, shall and will, for the consideration
hereinafter mentioned, on or before the _____ day of _____
one thousand eight hundred and seventy-_____, well and sufficiently erect, finish and deliver a
_____ to be built on land _____
_____ situated in the _____
of _____ State of _____
agreeably to Drawings and Specifications made by _____

Architect, and signed by the said parties, within the time aforesaid, in a good,
workmanlike, and substantial manner, to the satisfaction and under the direction of the said
_____ to be testified to by a writing or certificate
under the hand of the said _____ and also shall
and will find and provide such good, proper and sufficient materials, of all kinds whatsoever, as
shall be proper and sufficient for the completing and finishing all the works of the said *Building*
mentioned in the _____ Specification for the sum of _____

Second, The said part of the first part do hereby, for _____
_____ heirs, executors and administrators, covenant, promise and agree, to and with the
said part of the second part, _____ executors and administrators, that _____ the said part
of the first part, _____ executors or administrators, shall and will, in consideration of the cove-
nants and agreements being strictly performed and kept by the said part of the second part, as
specified, well and truly pay, or cause to be paid, unto the said part of the second part,
executors, administrators or assigns, the sum of _____

_____ Dollars, lawful money of the United States of
America, in manner following:

First payment of \$ _____

Second payment of \$ _____

Third payment of \$ _____

Fourth payment of \$ _____

when the building is fully completed, and when the Drawings and Specifications have been returned
to the Architect.

Provided, that in each of the said cases a certificate shall be obtained from and signed by the said _____ to the effect that he considers the payment properly due, said certificate, however, in no degree lessening the total and final responsibility of the *part* of the second part; **And Provided Further**, that in each case, if required, a certificate shall have been obtained by the *part* of the second part from the clerk of the office where liens are recorded, and signed by said clerk, to the effect that the said building is, at the time when the payment is to be made, free from all liens and claims chargeable to the *part* of the second part.

And it is hereby further Agreed by and between the said parties:

Third, That the Specifications and the Drawings are intended to co-operate, so that any works exhibited in the Drawings, and not mentioned in the Specifications, or *vice versa*, are to be executed the same as if they were mentioned in the Specifications and set forth in the Drawings, to the true intent and meaning of the said Drawings and Specifications, without extra charge.

Fourth, The Contractor, at his own proper costs and charges, is to provide all manner of materials and labor, scaffolding, implements, moulds, models and cartage of every description for the due performance of the several works; and render all due and sufficient facilities to the Architect for the inspection of the work.

Fifth, Should the Owner, at any time during the progress of said *Building* require any alterations of, deviations from, additions to, or omissions in the said Contract, he shall have the right and power to make such change, or changes, and the same shall in no way injuriously affect or make void the Contract; but the difference shall be added to or deducted from the amount of the Contract, as the case may be, by a fair and reasonable valuation.

Sixth, Should the Contractor, at any time during the progress of the said works, refuse or neglect to supply a sufficiency of materials or of workmen, or cause any unreasonable neglect or suspension of the work, or fail or refuse to comply with any of the articles of agreement, the Owner or his agent shall have the right and power to enter upon and take possession of the premises, and provide materials and workmen sufficient to finish the said works, after giving a four days' notice in writing; and the expense of the same shall be deducted from the amount of the Contract.

Seventh, Should any dispute arise respecting the true construction or meaning of the Drawings or Specifications, the same shall be decided by the Architect, and his decision shall be final and conclusive; but should any dispute arise respecting the true value of any extra work, or of works omitted, the same shall be valued by two competent persons—one employed by the Owner and the other by the Contractor—and those two shall have power to name an umpire, whose decision shall be binding on all parties.

Eighth, No work shall be considered as extra unless a separate estimate, in writing, for the same shall have been submitted by the Contractor to the Architect and the Owner, and their signatures obtained thereto.

Ninth, The owner shall not, in any manner, be answerable or accountable for any loss or damage that shall or may happen to the said works, or any part or parts thereof respectively, or for any of the materials or other things used and employed in finishing and completing the same (loss or damage by fire excepted).

Tenth, Should the Contractor fail to finish the work at or before the time agreed upon, he shall pay to the *part* of the first part the sum of _____ dollars for each and every day thereafter the said work shall remain unfinished, as and for liquidated damages.

In Witness Whereof, the said parties to these presents have hereunto set their hands and seals, the day and year above written.



PROFESSIONAL PRACTICE AND CHARGES OF ARCHITECTS,

BEING THOSE USUALLY AND PROPERLY MADE:

AND ENDORSED BY THE

American Institute of Architects.

For full Professional Services (including Superintendence), 5 per cent. upon the cost of the work.

PARTIAL SERVICE AS FOLLOWS:

For Preliminary Studies,	- - - - -	1 per cent.
For Preliminary Studies, General Drawings and Specifications,	- - - - -	2½ per cent.
For Preliminary Studies, General Drawings, Details and Specifications,	- - - - -	3½ per cent.

For Stores, 3 per cent. upon the cost, divided in the above ratio.

For works that cost less than \$5,000, or for Monumental and Decorative work, and Designs for Furniture—a special rate in excess of the above.

For alterations and additions—an additional charge to be made for surveys and measurements.

An additional charge to be made for alterations or additions in contracts or plans, which will be valued in proportion to the additional time and services employed.

Necessary traveling expenses to be paid by the Client.

Time spent by the Architect in visiting for professional consultation, and in the accompanying travel, whether by day or night, will be charged for, whether or not any commission, either for office work or superintending work, is given.

The Architect's payments are successively due as his work is completed, in the order of the above classifications.

Until an actual estimate is received, the charges are based upon the proposed cost of the work, and the payments are received as instalments of the entire fee, which is based upon the actual cost.

The Architect bases his professional charge upon the entire cost, to the Owner, of the building when completed, including all the fixtures necessary to render it fit for occupation, and is entitled to a fair additional compensation for furniture or other articles designed or purchased by the Architect.

If any material or work used in the construction of the building be already upon the ground, or come into possession of the Owner without expense to him, the value of said material or work is to be added to the sum actually expended upon the building before the Architect's commission is computed.

Drawings, as instruments of service, are the property of the Architect.

By order,

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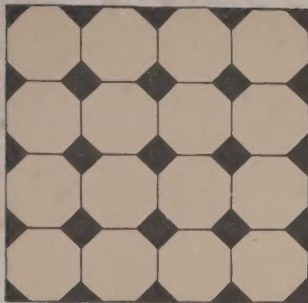
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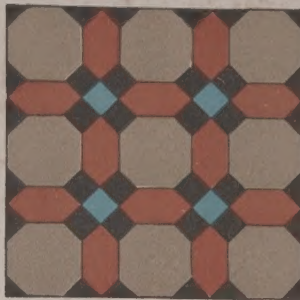
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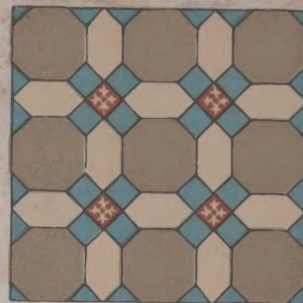
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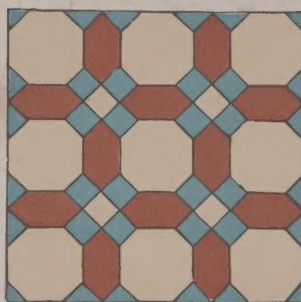
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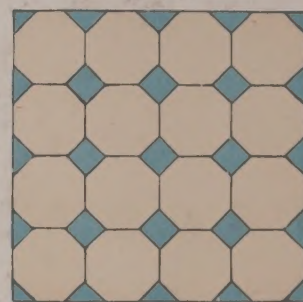
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